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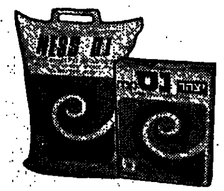

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THE JERUSALEM POST MAGAZINE

Friday, September 8, 1978

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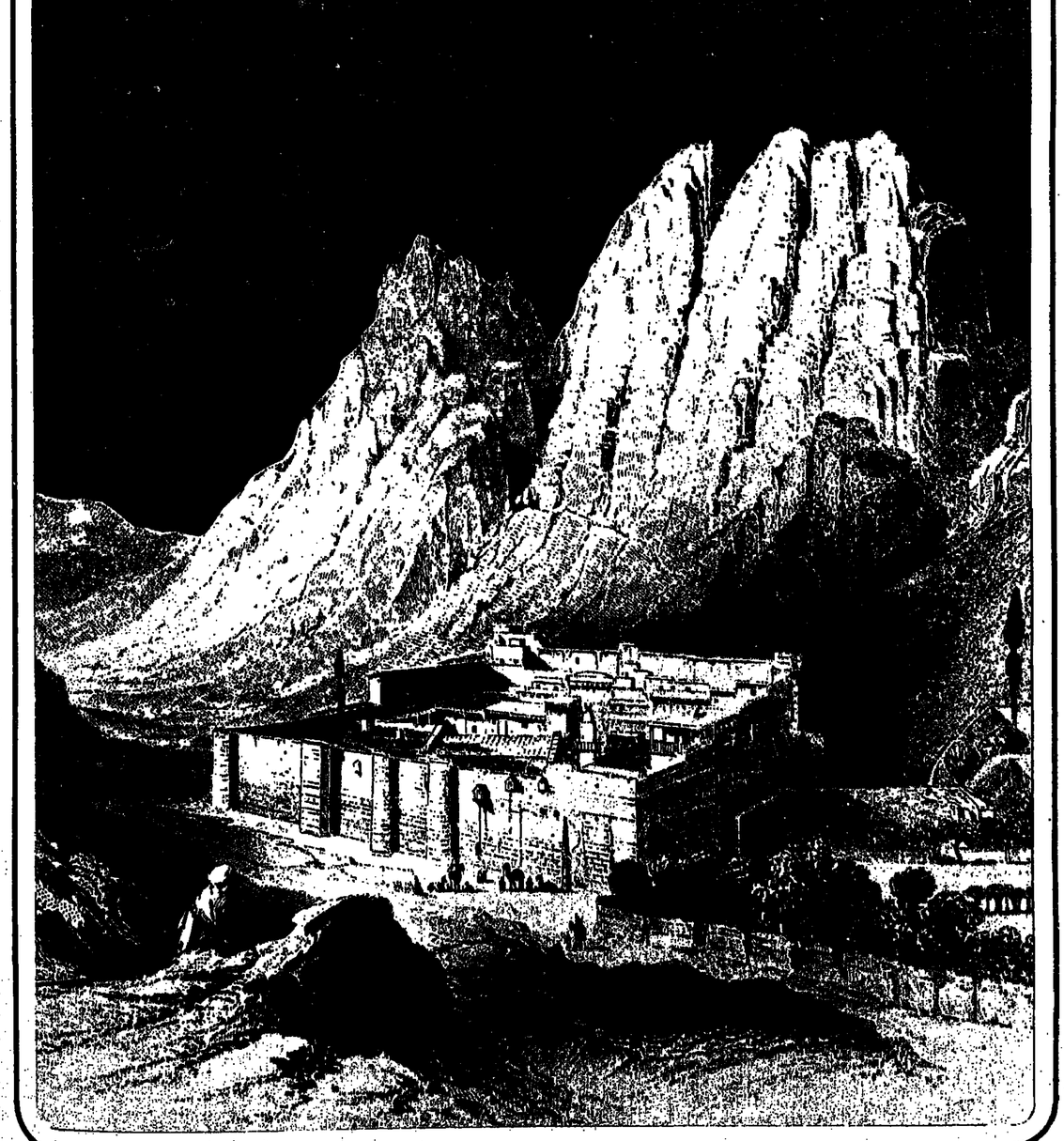

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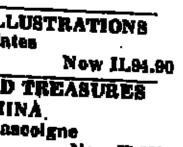

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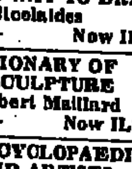

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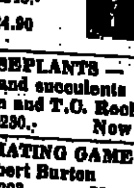

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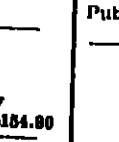

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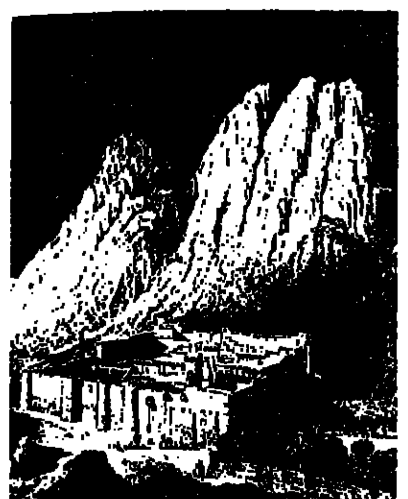

On the cover: Engraving of St. Catherine's Monastery at the foot of Jebel Musa (E. Brandard, c. 1880).

Abraham Rabinovich recounts Meron Benvenisti's troubled history in the Jerusalem Municipality. 4

Sarah Honig hears the story of a Jewish homesteading community in the Wild West. 6

Judy Siegel interviews TV personality Daniel Pe'er. 8

Emmanuel Pratt discusses the attempts of scholars to identify Mount Sinai. 10

Greer Fay Cashman learns about some of the drawbacks to the career of fashion modelling. 12

The Book Section. Reviews include: two books on Arab political history; an archaeological history of the Holy Land; the story of the Jews of Rhodes; Solly Zuckerman's autobiography; a study of gnomes; an attack on contemporary fiction; long unpublished novels by Jane Austen and T.H. White and a new novel by Derek Marlowe. 14

The Art Page: Meir Ronnen and Gil Goldfine visit exhibitions in Jerusalem and Tel Aviv. 17

Thirty years ago in The Post. 18

The weekend Dry Bones 19

In the Pullout Poster:
Yohanan Boehm's Music and Musicians (D); TV and radio highlights (F) and schedules (H); Ephraim Kishon defeats Napoleon (G); Shop Talk (J); Cinema reviews (K); Matters of Taste (M); Curtainraisers (N); Bridge (O).

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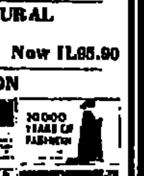

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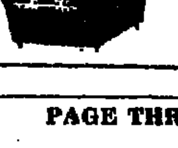


Parting of the ways

For 10 years Meron Benvenisti was Mayor Teddy Kollek's strong right arm in the monumental task of reuniting Jerusalem. This summer their partnership came to a bitter end. ABRAHAM RABINOVICH reports on how they helped develop a city, only to watch their relations disintegrate.

THE TWO MEN first met in 1959. Teddy Kollek was the dynamic director-general of the Prime Minister's Office under David Ben-Gurion. Meron Benvenisti was a bright young economist joining the Government Tourist Corporation which Kollek had set up on his own initiative. The older man soon recognized in Benvenisti something of himself — an executive who doesn't permit petty bureaucracy to get in the way of grand designs. With Kollek's blessings, Benvenisti developed a tourism infrastructure in Old Acre, in the Dead Sea area and elsewhere.

Kollek quit his government post at the end of 1964 over differences with Ben-Gurion's successor, Levi Eshkol, and became a business executive. Benvenisti quit a few months later, after an argument with the head of the new Tourism Ministry, and joined the UN Commission on Trade and Development as a researcher. A year later, Benvenisti received a call from his former boss. "I'm going to tell you a joke," said Kollek. "I'm going to run for mayor of Jerusalem."

At the prodding of fellow members of the breakaway Rafi Party (particularly Shimon Peres, Moshe Dayan and Yitzhak Navon), Kollek had reluctantly agreed to stand for mayor of Jerusalem and filed his candidacy on the last possible day. Looking for someone to run his campaign, Kollek turned to the vigorous young man who had worked for him in the Tourism Corporation. Together with another colleague from those days, Uzi Michaeli, Benvenisti organized a lively campaign that made up in spirit what it lacked in professionalism. On Friday afternoons, they would buy up at a cut rate the flowers that hadn't been sold by the florists and distribute them to passerbys on the street Saturday night with a campaign pamphlet. They got Kollek to ride around town in the back of a pickup truck and make his pitch over loudspeakers, a method of campaigning new to staid Jerusalem.

On election day, Kollek's list—to everyone's astonishment—won five seats, the same number as the Labour establishment. By forming a broad coalition, Kollek got himself the job of mayor.

BENVENISTI recalls the exalted mood when Kollek and his men walked into City Hall. "It was like an army occupying an empty city." Benvenisti was offered a job at City Hall but the post didn't appeal to him and he preferred returning to the book he was writing on the Crusader period. (In addition to his degree in economics, Benvenisti also has one in medieval history.)

It was a year-and-a-half later, in the middle of the Six Day War, that contact between the two men was resumed. Benvenisti, who was serving in the headquarters of the Jerusalem Brigade, went to Zion Square on the fourth day of the war — the day after the Old City was taken — to buy a newspaper. Kollek drove there for the same purpose. When he saw Benvenisti, Kollek said, "I need you." The following week, Benvenisti was out of uniform and ensconced behind a desk at City Hall. It was not clear at first just what his job would be, but by the end of the month he was officially given responsibility for the "eastern area" of Jerusalem — the most critical task in the reunited city.

Together, the two men shaped a policy based on the concept of unification as not just a physical act but as one that bestowed equality on the Arab population. When Benvenisti came to Kollek with the suggestion that the Arabs be permitted to put up a memorial to their people who were killed in Jerusalem in the Six Day War, Kollek accepted it and pushed it through the City Council over great opposition.

"The success of our policy," says Benvenisti, "was that it wasn't paternalistic. The Arabs, when they approached us for services, didn't feel they were asking for favours. We provided them with services because they were entitled to them. We weren't colonialists trying to bribe them by giving them a street light or building a road. We based our relationship on narrow but long-term foundations. On this we could develop something."

However, Benvenisti does not attribute the peace which has prevailed in the city to enlightened policy. He sees rather the innate folk wisdom of a people, the Arabs in this case, who choose to refrain from playing with fire while sitting on a powder keg.

In the 1969 elections, Benvenisti ran Kollek's campaign in East Jerusalem. Ten thousand Arabs came to the polls to vote for Kollek, giving him a vital two mandates which provided Labour with just enough for a majority on the Council.

It was after those elections that Benvenisti had his first serious dispute with Kollek. Benvenisti had been included on the Labour Party list for the City Council with Kollek's backing, but was not named a deputy mayor as he had requested. He believed he was entitled to that post because of his responsibilities in East Jerusalem, which he continued to hold. When Labour Party stalwart Yosef Gadish was chosen instead, at the party's insistence, Benvenisti said he was giving up his East Jerusalem post.

Kollek then asked Moshe Dayan, who was defence minister at the time, to persuade Benvenisti to continue to run East Jerusalem affairs. Benvenisti finally assented.

BY 1971, however, he was getting restless. "It happens to me. I felt I was marking time, that the heroic years were past and that things had stagnated."

Following a meeting of the Jerusalem Committee (of foreign experts on city planning) in December, 1970, which savaged Jerusalem's master plan, Kollek decided to have Benvenisti take over responsibilities for urban planning and to appoint him deputy mayor. But this was headed off by the leaking of the so-called Benvenisti Document, a contingency paper — drawn up at the request of the Foreign Ministry — that outlined a possible solution for Jerusalem within the context of a peace treaty. Benvenisti suggested the possibility of Arab and Jewish boroughs under a Greater Jerusalem Council dominated by Jewish representatives. A distorted version printed in *Ma'ariv* had Benvenisti proposing the return of East Jerusalem to Arab sovereignty. Gahal threatened to pull out of the coalition if Benvenisti were appointed deputy mayor and the Labour Party decided not to push it. Benvenisti is convinced today that someone in the Labour Party leaked the document to block his appointment.

"This was the second time Kollek dropped me under pressure from the party. I felt he was not doing enough to back me."

Benvenisti, who had already organized the urban planning unit, gave way to Prof. Nathaniel Lichfield and devoted himself to writing a book on post-Six Day War Jerusalem. "Teddy and I weren't on speaking terms for more than a year."

Early in 1973, with elections scheduled for the end of the year, Kollek persuaded Benvenisti to take back the planning portfolio with the promise that he would insist this time on a deputy mayorship for him. After the elections, the title was duly bestowed. In the stormy years that followed, Benvenisti pushed through to completion the first new outline plan for Jerusalem since 1959 and helped replace the bulldozer approach to urban renewal with one calling for revitalization of old neighbourhoods.

Members of the planning staff found Benvenisti to be a brilliant intellect. "I've rarely met anyone as intelligent," says one planner, who has also worked abroad. "He has an ability to grasp complicated problems almost on sight, even technical problems outside his province. He does things so quickly he gives the impression of superficiality. B der all the fuss and noise a tomime he cares tremendo

Benvenisti's character is a plicated one and there are who see in it a self-destr streak. "He's a confrontati son," says the same pl "Sometimes he fights for th of fighting. He can take thi and destroy everything a him, including himself." De his academic background, h pretentious manner and bla build smack more o proletarian than the pipe-sm professor.

While his door was alway to staff members and wit dinary members of the p found him helpful in circu ting bureaucracy to solve problems, he was often abr with colleagues and othe ficials. "He's intolerant of pe who don't think as clearly a does," says someone who worked with him. " developed this gruff way and difficult for him to show war to staff members who need couragement." Despite seemingly tough skin, howe there is also a vulnerability leaves him brooding some over the cruelties of politi

BENVENISTI'S relation Teddy Kollek underwe metamorphosis over the Kollek came to view him as his natural heir, the p with the intellectual grasp, sonal force and political most needed to inherit mayoralty. It was a view s by Benvenisti. Looking abou in City Hall he saw no one as qualified, even though he he was "no politician." He however, a man who had d with the two most seri problems facing the city — relations and planning — man who could make decisi

In a conversation last Benvenisti bluntly put the q tion of succession to Kollek. wasn't prepared ahead of time, said, the post-Kollek period w be a catastrophe. According Benvenisti, Kollek protested that he was not a king and did not appoint heirs apparent. Not even Churchill or Stalin had done so, he reportedly said. Nevertheless, according to Benvenisti, Kollek did agree to appoint him deputy mayor in the coming term and to step down after serving two or three years to let Benvenisti take over as acting mayor and stand on his own feet before running for mayor on his own. This Kollek has denied.

Benvenisti saw a new role for himself in the coming term. "I had become bored (with planning), the same as I had with East Jerusalem. I understood the limitations of my power. Planning without implementation is just the painting of maps. The intellectual effort I was investing was futile. The city is overplanned. I wanted to be given power to implement."

He asked Kollek early last year to be given responsibility for the city's infrastructure, including roads, as well as the municipal property and legal departments. One of the first things he planned to do with these new powers was to set up a task force of lawyers, planners, transportation experts and others to work out a way of opening up new roads to the city centre. According to Benvenisti, Kollek agreed to extend these new powers but then backed down at the prospect of clashing with the party over the shift in portfolios.

Although Benvenisti was upset by what he regarded as Kollek's periodic desertions, Kollek was in fact Benvenisti's only political support and this support was often given in the face of stiff party opposition.

"The party never understood me," says Benvenisti. "I never tried to be nice to anyone."

KOLLEK'S CHANGE in thinking about Benvenisti as a successor may be traced to when the latter assumed the responsibilities of deputy mayor and began to clash with other officials, according to one City Hall version. It was, however, an argument last summer over the planning proposal for the Mamilla Quarter that brought about the open split. The ambitious plan by Moshe Safdie and Gilbert Weill had already been completed and had received Kollek's blessing when Benvenisti took over planning responsibilities. Although he was basically opposed to this massive kind of urban renewal — considering it out of scale for Jerusalem and unfeasible — he undertook to push it through the planning commissions to approval. "I felt I should be loyal to a decision made before my time," said Benvenisti. "But I had a red line — there would be no building in the National Park (around the Old City) and there must be a phasing plan showing how the project would be developed in stages." When Kollek persuaded the Local Planning Commission to pass the plan on to the District Commission without the changes demanded by Benvenisti, the latter publicly announced his opposition to the entire plan. He did his best to torpedo it by ordering preparation of an alternative Mamilla plan based on preservation.

By thus publicly challenging Kollek, Benvenisti was courageously fighting a plan he thought disastrous for the city; but he was also ensuring his own political demise. This was sealed at a luncheon conversation the two men had in the Mishkenot Sha'ananim Restaurant last January. Kollek told him, according to Benvenisti, that he was glad that the Mamilla dispute had arisen between them. "It made me decide you can't be a Number Two, only a Number One."

Again the two men stopped talking to each other and the dropping of Benvenisti's name from Kollek's list became an inevitability.

THE FINAL break between the two men was a shoddy affair. Kollek had backed City Engineer Amnon Niv in planning disputes the latter had been having with Benvenisti, Niv's direct superior. One day in July, after learning that Niv had argued against the position of the Municipal Planning Department on the question of an underground parking lot before the District Commission, Benvenisti impulsively called on Kollek and told him he would not

be able to continue his planning responsibilities in this kind of situation. Before Benvenisti had time to cool off, his intention to resign was approved by Kollek's office.

When Benvenisti formally submitted his resignation at a subsequent City Council meeting, Kollek told the council that Benvenisti could stay on as deputy mayor for the remainder of the term and keep collecting his salary. Benvenisti disdainfully rejected the offer and said that it ill-suited Kollek and the relationship they had had to attempt to mollify him with money.

The relationship that developed between the two men over the years — intimate yet explosive — is reflected even in the bitter aftermath of their parting. In weighing whether or not he will run for the City Council as an independent, says Benvenisti, an important consideration will be the likelihood of such a candidacy cutting significantly into Kollek's vote. "I don't want to be responsible for Teddy Kollek's not being elected mayor. He can be an excellent mayor if he is supported by honest, serious and dedicated advisers. He needs support like that which I gave him."

Benvenisti will decide by the end of September whether to run or not.

Kollek, for his part, refused to be interviewed on the subject of Benvenisti. "It's too painful for him," said an aide. The mayor suggested instead that the reporter interview two senior persons with whom Benvenisti had worked in the Tourism Corporation, people who — according to Benvenisti — would have derogatory things to say about him.

Kollek, in previous remarks about Benvenisti after their split, had confined himself to expressing his admiration — obviously sincere — for Benvenisti's abilities, and his regret that they had come to a parting of the ways. Only at the climactic City Council meeting at which Benvenisti stalked out after announcing his resignation did Kollek declare that he had been warned against taking on Benvenisti in the first place by persons who said he had caused a tumult wherever he had worked.

TOGETHER, Kollek and Benvenisti had helped bring Jerusalem through a decade of great testing. Kollek had supplied an overview of where the city was at and where it must head. Benvenisti had supplied the imagination and energy to give flesh to this policy.

"Teddy brought us a world experience," says a senior City Hall official. "He was talking about the Negroes in Washington and the situation in Belfast when such things were very far from our minds. If it weren't for his ideas, the same things that happened there would have happened here."

Kollek, who respected the opinions of the academic world, regarded Benvenisti as something of a house intellectual. "What I need are bright young men like Meron," he said when he took him on at City Hall in 1967.

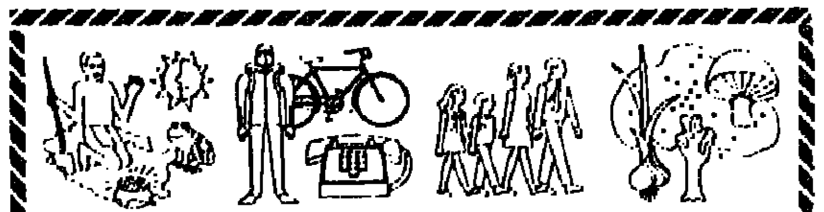
According to one source, Kollek gave Benvenisti carte-blanche in East Jerusalem. "Teddy set high policy but Meron's contribution in East Jerusalem was decisive. If there was an argument, Teddy always gave way in the end." Says Benvenisti: "I fertilized his thinking but without his dynamic personality and his *bitsuism* (ability to get things done) things would have remained sterile." It was, for instance, Benvenisti who proposed that a Jordanian-style curriculum be introduced in East Jerusalem schools to enable Arab students to go on to universities in Arab countries, and it was Kollek who pushed it through until it was approved by the government.

Benvenisti, who spent two months at Harvard on a fellowship earlier this year, has been given a $80,000 Rockefeller International Fellowship grant for a "conflict resolution" study of Jerusalem — a detailed analysis of the issues separating Jews and Arabs and their respective attitudes to possible solutions. This research, which will be undertaken with the aid of three assistants, will occupy him for a year.

There would be little problem pursuing an academic career abroad, but Benvenisti's ambition still lies in Jerusalem City Hall. "I want to contribute to my home town," he says. "My decisions haven't been just technical decisions but value judgements. If I want to remain in politics, I would have to run for office. I don't want to sound like a Cassandra, but Jerusalem is at a turning point. If we don't do something very soon, there will be a fundamental change for the worse in its quality of life."

Says someone who has worked with Benvenisti: "Temperamentally as well as by training he's an historian. He has a need to play a role in the historical development of Jerusalem, particularly at this time and I had the feeling he was preparing himself as the person who would take these critical decisions."

History, at least, can offer Benvenisti a measure of perspective, if not solace, as he broods over his apparently frustrated ambition and as Kollek searches for a new deputy. A recent visitor, noting that Benvenisti fell without anyone wishing it to happen, said "There are no villains in history." Benvenisti quickly smiled and said, "That's right. Only victims."□



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COWBOYS & KNEIDELACH

Arnold Sky, the son of a Jewish homesteader in the American wild and wooly West at the turn of the century, tells SARAH HONIG about his childhood in the Yiddish-speaking community of Chugwater, on the great prairies of Wyoming.

THE ONE-ROOM school house which some 70 years ago stood out on the undulating prairie east of tiny Chugwater, Wyoming, must have looked very much like what we see today on a TV horse opera.

In the heart of cowboy country, surrounded by wide open spaces, distant horizons, wheatfields and cattle ranches, this particular rural public school had 20 pupils of various ages and at different stages of proficiency in the three R's. They were all children of homesteaders who had staked their claims to free land then available in the American West. Some walked to school, crossing fields and the open range. Others were driven there by wagon and others rode their horses in every morning — or as often as they could make it to class. Supervising them all, of course, was the one indispensable schoolmarm.

Except that when this teacher had to admonish her charges, she often exclaimed: *"Gei in dreck."* She learned this and similar juicy Yiddish idioms from her pupils. She had to learn — if she was to keep up with them.

"You see, in the whole school only the teacher and one pupil were not Jewish," retired Denver pharmacist Arnold Sky, an alumnus of what became known as the Chugwater Yiddishe School, told *The Jerusalem Post*. "We kids would babble away in Yiddish and often tried to put one over the teacher by saying something she wouldn't understand. Many of us in fact came to school speaking no other language but Yiddish — the teacher could not help but learn."

Besides linguistic versatility, the children, according to Sky, taught the teacher the meaning of Hanukka at Christmastime, and told her of the Exodus when Easter was approaching.

Sky is a retired pharmacist living in Denver. His wife is managing editor of the weekly *Intermountain Jewish News*, which is published in Denver.

He related that, unlikely as it might seem, the little township of Chugwater, which these days numbers no more than some 180 inhabitants and is situated in what is still the least populated state in the whole country, was in the early years of the century the hub of a closely-knit community of 31 Jewish families of Eastern-European — mainly Russian — origin.

The saga is primarily a product of its time. It originated in the days of Jewish back-to-the-land movements whose foremost, perhaps single, success was the Zionist undertaking in Eretz Yisrael.

FIRED BY the dream of life on the farm, Russia-born grocer Abe Blatt of St. Paul, Minnesota, set out west in search of some of the free land he heard the government was offering. His long trek took him all the way to boisterous Cheyenne, Wyoming, once a Union Pacific "hell-on-wheels" railroad town. There he chanced to meet a homesteader, who told him of good land to be had near his Chugwater farm.

It took Abe and the homesteader two days by wagon to reach the site, but the shopkeeper fell in love with it right off. He staked his claim to 320 acres, the amount allotted to each homesteader, and began urging his sister Clara and brother-in-law Louis Sky (Arnold's parents) to join him. His letters inspired visions of a promised land in many of Blatt's friends in St. Paul.

They began to trickle out, family by family, until there were 31 families — some very large — on the virtually treeless, lone Wyoming prairie. All settled east of town, with their homesteads bordering on each other. Arnold Sky was a baby when the family journeyed west, but much of the lore of the early days has come down to him as hearsay.

"There wasn't a cohesive group with a name of its own. It was mainly a collection of individuals with a variety of trades. I don't think there were any two people in the same line of work. My father was a jeweller and cigarmaker. The group included a printer, a carpenter, an ironsmith and so on," he recalls.

"People had a Jewish motive for changing their life-styles, as well as the all-American dream of free land. They were taken in by the idea of becoming landowners and of possibly making a great living out in the fresh air and away from the sweatshops that were the lot of most Jewish immigrants," says Sky.

NONE OF THEM had ever touched a plough, much less farmed, but neighbours "were real friendly and would come out and show the Jewish folk what to do. That's how people were in those parts. Some of the Jewish settlers became skilled farmers. Others hated it from the start, couldn't make a go of it and quit pretty soon after the start."

But not everyone in the area was so helpful to the newcomers. Ranchers in the Chugwater area, like their counterparts elsewhere, regarded the influx of homesteaders as something akin to a natural disaster. Dryland farming, to their mind, with scant rainfall and no irrigation, was unnatural. Besides, as long as these public lands were unclaimed, cowboys could run their herds on them free of charge.

So the cowboys warned the newcomers that they'd never make a living out on the barren plains, as the land was never meant to be tilled, but was created for cattle and horses.

"When these words of advice did not result in the desired effect, the cowboys tried other tactics," Arnold Sky relates. For years they tried to intimidate us with stories of impending Indian raids. We never were attacked, but the warnings left a definite psychological imprint.

"I remember a terrible blizzard one winter when I was very young. I was at home alone with my mother when we heard shrill, piercing noises. Mom was sure that this time it really was Indians. She barricaded the doors and took out the gun we kept as protection against predators. But it turned out that the noises were just wild horses searching for shelter from the howling storm."

In due course the new settlers and the cowboys arrived at a kind of co-existence.

"Their cattle were always roaming over our land, but we got to be good friends. We had little rodeos every Sunday. The cowboys taught me to rope calves and I became a darn good roper," Sky says, slapping his knees for emphasis. "My parents were apprehensive about my riding bucking broncos, but I went to the rodeos with the cowboys and competed against them. They thought I should become a professional roper."

THE HARSH conditions of the Wyoming prairies dampened the enthusiasm of many of the Jewish would-be farmers and they abandoned their claims after only a few years. Others improved their holdings, dug wells, built houses and bought farm implements and livestock. They raised wheat on half their acreage and used the rest for pasture.

By the time he was old enough to go to school, Arnold Sky was already helping out with the farm chores. He was still mainly Yiddish-speaking. Of all his classmates, he lived closest to school, with only a half m[illegible] walk each way. Besides [illegible] regular public school curricu[illegible] the youngsters of the Chugw[illegible] Yiddishe School also had e[illegible] curricular studies. They [illegible] taught Hebrew and elemen[illegible] Jewish culture after class in [illegible] same one-room school house.

As with rural schools ac[illegible] America, the Yiddishe School [illegible] also the centre of the commun[illegible] social life. And on the [illegible] Holydays it became the [illegible] Isolated Chugwater never [illegible] tracted a rabbi or cantor, but [illegible] of the settlers generally led [illegible] prayers in the rural school hou[illegible] Often it was Abe Blatt.

KEEPING kosher was a pr[illegible] lem. Older Yiddishe School [illegible] than Arnold Sky recall attempt[illegible] the early days to follow [illegible] dietary laws to the letter. It w[illegible] difficult to import kosher me[illegible] with Cheyenne several days [illegible] by wagon and Denver even m[illegible] distant. Beef and poultry w[illegible] slaughtered locally, but Sky h[illegible] no memories of a shohet [illegible] Chugwater.

On Pessah matza was brou[illegible] out to the prairie, either fr[illegible] Denver or from Cheyenne. Ol[illegible] timers recall a year when a fier[illegible] snowstorm prevented Pess[illegible] supplies reaching the commun[illegible] Accustomed to "making do" [illegible] some of the wives just scoo[illegible] their ovens and baked their o[illegible] matza.

When there was a good harve[illegible] hired hands were needed, m[illegible] many a husky Irishman or Sw[illegible] ended the summer with his b[illegible] full of gefilte fish, krepla[illegible] kneidlach and other East Eu[illegible] pean Jewish delights.

There were other expressions [illegible] Jewishness out in lonely E[illegible] Chugwater.

"Isolated as Jews were in th[illegible] remote corner of Wyoming," s[illegible] Sky, "their interest in world a[illegible] fairs and news of other Jews w[illegible] always strong. Most of the setti[illegible] were ardent Zionists and m[illegible] used to say that they would g[illegible] Eretz Yisrael if they had a [illegible] chance, but for most people [illegible] those hard years the chance ne[illegible] came."

ONE WAY of keeping in to[illegible] with the outside world was [illegible] New York Yiddish daily *Forward*, to which Sky's fa[illegible] subscribed and which he re[illegible] religiously from front to back.

"The local Chugwater week[illegible] newssheet and the Cheyen[illegible] papers contained far fewer deta[illegible] than *The Forward*. My father [illegible] became one of the best-informe[illegible] men in those parts," Sky recounts. Although English w[illegible] not his native tongue, Louis Sk[illegible] soon acquired a reputation as [illegible] debater and orator.

When a "Klavern" of the Ku Klux Klan was formed in Chugwater, Louis Sky was invited to join. The members "were fu[illegible] aware that he was Jewish, b[illegible] they insisted that it didn't matter [illegible] that the Klan was supposed to be [illegible] anti-Semitic. They liked my father and wanted him to speak o[illegible] their behalf. Besides, they we[illegible] just being neighbourly."

Louis Sky eventually went in[illegible] politics. During the great depre[illegible] sion, he ran for governor of Wyoming, the cowboy state, on [illegible] independent Labour-Farm ticke[illegible] He was roundly beaten, but he di[illegible] get many more votes than [illegible] pected. "Too bad he wasn't elected," muses his son, "because then the highest public offi[illegible] holder in Cheyenne's Capit[illegible] would have been reading *Forward* every morning."

Arnold Sky looks back on [illegible] childhood on the Wyoming plains in a very matter-of-fact way. "It was a clean life, but it was no peaches and cream. It was hard out there. You got up with the sun and worked all day, and even then you barely eked out a living. Sometimes a whole year's work would be undone by a freak hailstorm, grasshoppers or drought."

But there were also compensations, like hunting and riding and knowing some of the colourful rough-hewn Western characters who later became literary legends. One of them was Military Jack, "who lived in a canyon near Chugwater and raised horses. I

(Drawings by Frederic Remington)

don't know how he got his name or his horses. The ranchers and cowboys claimed he stole them and he claimed they were stealing from him. They were constantly battling and often shot at each other.

"Military Jack liked his moonshine and he liked kids, but he shied away from adults," Arnold Sky recounts. "We kids would go out to his place and he would come out to the farm to see us. He would tell us tall stories of the Old West, of Indians and buffalo stampedes, and we would play checkers with him." Famed Western author Zane Grey located Military Jack and went to Chugwater to hear his stories. "Three of Zane Grey's books are in effect accounts of Military Jack's exploits," says Sky.

BY THE TIME Arnold reached his teens the Yiddishe School was gone, and in high school he was the only Jewish boy in his class. Jews did not stay on the land in Chugwater, though the settlement did have a longer life than other attempts at Jewish agriculture in the American West. Why did they forsake their homesteads?

The reasons, according to Dr. John Livingston, head of Denver University's history department and research director of the Rocky Mountains Jewish Historical Society, are complex and varied. As he sees it, an old American popular song, "How you gain' to keep them down on the farm now that they've seen Broadway?" may explain a lot.

"Jewish settlers on their way from Russia to places like Chugwater did see Broadway. They became acquainted with the American city and realized that there were large Jewish communities in them and greater economic opportunity."

Dr. Livingston also wonders about the ideological commitment of many of the homesteaders. They wanted to go back to the land, but as soon as things began to go sour many left and went back to the city. They had no previous farming experience and were more attuned to city life.

Moreover, Dr. Livingston points out that it was not only Jews who were leaving the land.

"The American agrarian myth of the yeoman farmer being the backbone of society was being confronted with a new reality. The real rewards that American society had to offer at its moment of industrialization, did not go to the farmer but to the businessman. That point was probably not lost on the Jews of Chugwater either."

Finally, Dr. Livingston notes that "it is very difficult, given the wide expanses in America, to sustain Jewish communal life in isolated areas where the Jewish population does not reach the critical point and is in fact diminishing. The fewer Jews in Chugwater, the less reason to stay there."

ARNOLD SKY agrees.

"As the number of Jews decreased around us, parents started worrying about intermarriage and families began moving out. But basically I would say that though they strove to be farmers and though some of them lived out their lives on the homestead, they did not have their heart in it. Their motivation was skin-deep and there were greener pastures, first in Cheyenne and then in Denver and even in California. An easier living could be made there and the children could grow up among other Jews and go to better schools.

"Life in Wyoming was very hard. Some may have thought they would get ahead and make it big, only to discover that while the land was free, improvements, implements, livestock, houses, wells, seeds, etc. were not. People borrowed money, and following a hailstorm or a drought found either the banks or the state foreclosing on them. Many worked hard and lost all they had."

Sky's own parents expanded their original homestead tenfold to a farm of 3,200 acres. But the depression, drought and dust storms defeated them too. They salvaged what they could in 1931 and invested it in their son's new drug store in Cheyenne.

Not one of the second generation of Chugwater's Jews stayed on the land. They somehow knew as kids that they weren't going to "None of the Jewish farmers wanted to raise little farmers or cowboys. My father was always talking about making a lawyer of me and, as long as I can remember, I wanted to be a doctor. Because of the depression I finally became a pharmacist. With all the ideology, the farm wasn't popular with us," Sky sums up. "The one place where Jewish farming works is Israel. There's a good reason for it. Israel is home. Chugwater, for all the years we put into it, wasn't."□

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	4.00 p.m.	baking for the festival
Sept. 18	10.00 a.m.	festive vegetarian menu
	4.30 p.m.	festive vegetarian menu
Sept. 19	10.00 a.m.	laying the festival table
	4.30 p.m.	festival menu
Sept. 20	10.00 a.m.	festival menu
	4.30 p.m.	baking for the festival
Sept. 24	10.00 a.m.	festival menus
	4.30 p.m.	festival menus
Sept. 25	10.00 a.m.	laying the table for the festival meal
	4.30 p.m.	laying the table for the festival meal

Details and registration — apply to Edna, Tnuva Centre, Tel. 256451,
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פרסום: א. גלבלום

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Mr. Olmgood likes dealing with Goshen because we've never tried talking him into buying insurance which he may not need or require. Fred was particularly happy when we explained to him that the separate insurance which he purchased last year through his old company for insuring the driver and passengers in his car was redundant. Since the inception of the "No-Fault" Insurance Law, passengers and drivers of all vehicles are now covered for injuries and hospitalization regardless of fault, but many insurance companies and agents are still selling such insurance even though it's not necessary.

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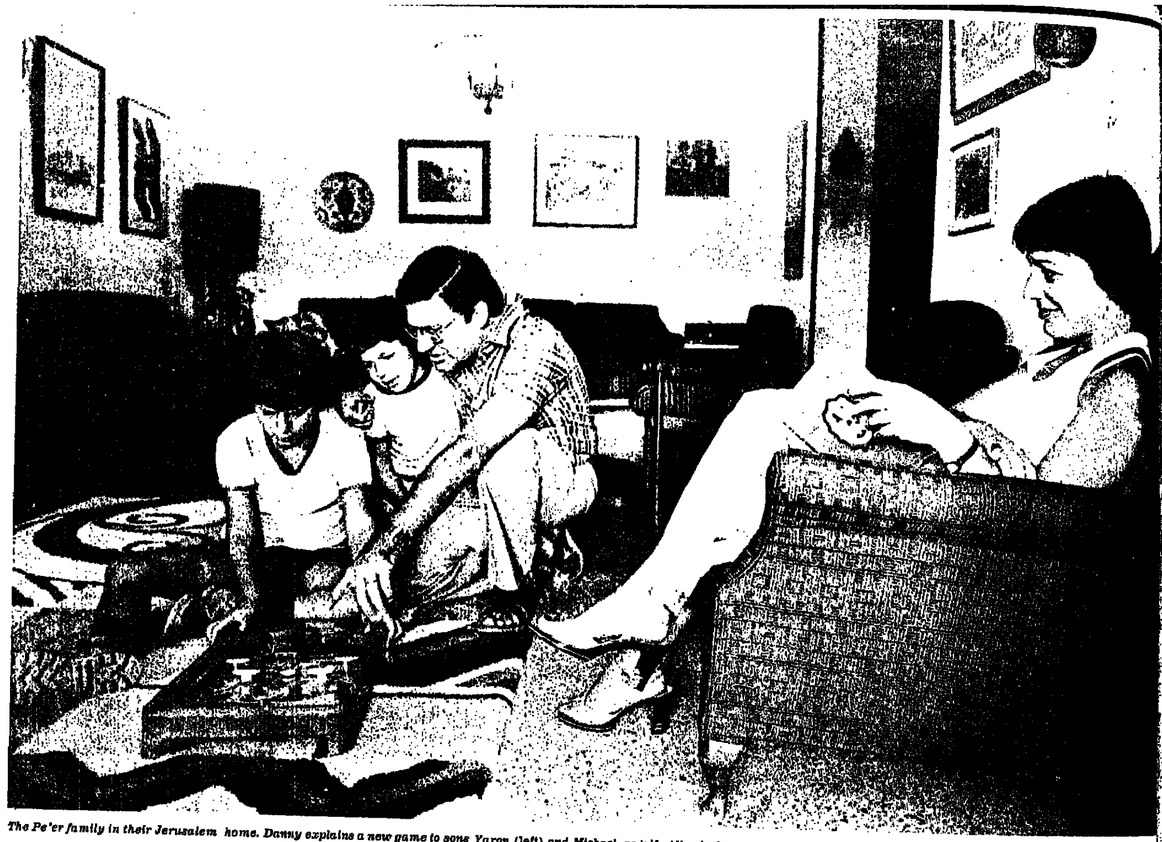

The Pe'er family in their Jerusalem home. Danny explains a new game to sons Yaron (left) and Michael, as wife Aliza looks on.

(Photographs by Aliza Auerbach)

Ombudsman on the box

JUDY SIEGEL turns the tables on Daniel Pe'er, visiting the TV personality in his living room.

HE IS as patient, good-humoured and intelligent in his living-room as he is in yours. There is no pretence or phoniness about Daniel Pe'er.

Looking like the nice boy next door, or a mother's ideal of the perfect son-in-law, he appears on Israel TV nearly every night — whether as a news broadcaster on *Mabat*, a substitute on *Almost Midnight* or a consumer ombudsman on *Kolbotek*.

"What can I do?" Danny says. "That's my personality, and I can't change it. If some people prefer the formal buttoned-up-collar-and-tie approach, they'll have to look for somebody else."

He doesn't feel nervous when he goes into the news studio. He looks over the text once before going on the air and then reads it off the teleprompter that allows a broadcaster to look straight into the camera. But when the machine breaks down, or some technical foul-up occurs, Danny rather enjoys the challenge of getting out of it.

The informal nonchalance with which he hosts *Kolbotek* or *Almost Midnight* belies his careful preparation for each show.

"Even the quips and the asides have to be prepared beforehand," he discloses. "If I say something unexpected, the people in the control room could be thrown off balance. A great part of my work — even the news — is being a good actor."

WHAT NEWSCASTERS are said to yearn for more than fan letters and compliments is credibility. But Danny doesn't think he, or any of his Israel TV colleagues, will ever reach the status of Walter Cronkite, CBS's veteran anchorman, who is shown by opinion polls to be the most trusted man in the U.S.

"I don't think a TV personality would come out on the top of the credibility list here," he says. "I don't even believe the weather reports I read on the air, so why should the viewer believe everything I say?"

Having visited the U.S. for the first time recently as part of the World Zionist Organization's scholar-in-residence programme, he had the chance to see how his counterparts present the news. *Mabat* uses pretty much the same techniques as the American networks, he found, but is much less advanced than most stations whose technical equipment is so computerized that it can be operated by a few button-pushers. But he was disconcerted by the American practice of interrupting news broadcasts with frequent commercials, including ads presented by newsmen themselves.

IF YOU ever see a young man with a cap scrunched over his head and dark glasses over his eyes as he drives his red Subaru, do him a favour — leave him alone. Such is Danny's disguise in his nearly futile attempts to elude *nudniks* in his too-small country.

"I've just missed a few dangerous accidents, when people who see me at a traffic light pull out of their lane from behind and pull ahead in order to give the whole family a good look," he laments.

Fans look at him all the time, whether in the street or at the supermarket. "It would be a compliment if they did it nicely," he says. "A friend of mine who is a famous TV personality in Finland was amazed when he saw how Israelis react to the sight of me. He said that when he walks in his hometown, he can tell from the look on people's faces whether they recognize him or not. But they never come up to him and start a conversation as if they were old friends."

Israelis, however, greet Danny in the supermarket with, "I never knew you were so fat," and pat his stomach with advice to lose a little weight. On reserve duty, he was once stationed at a reception base where 500 fresh arrivals turned up every three days.

"If I'd been with a steady group of soldiers, they'd each have taken a good look at me and left me alone. But since new ones came every few days, I was constantly pestered," he says with resignation.

Danny's wife Aliza, an English teacher, and his sons Yaron (aged 9) and Michael (aged 7), have become inured to all the attention paid to the head of their family. "As small children, the boys thought that every child has a father who works on TV," Danny recalls. Now they take the fame in their stride.

Born in Tel Aviv 35 years ago with the name Daniel Freudenreich ("When I changed it in 1966, Pe'er was an unusual name, but now its been taken over even by a toilet company"), Danny got his first taste of the airwaves at the age of 11, making radio skits for children.

After his army service, he was tested as a news announcer by Broadcasting Authority veteran Moshe Hovav and was given on-the-job training by Reuma Elitzur, Hovav's sister, since radio had not yet set up its training centre. He rose from being an announcer's assistant to being director of announcers, picking up a BA in Hebrew literature and English at the Hebrew University. When he was doing research on D.H. Lawrence in England, he worked in the BBC's Hebrew section.

In 1971, then-TV news director Dan Shilon asked him to join the *Mabat* team, where he has been ever since. The *Kolbotek* "idiot" programme was produced a month before the Yom Kippur war, but the consumer theme was only a small portion of the magazine show.

Hanina Amoiz, the show's initiator, and Pe'er, who got in on the ground floor, never dreamed that it would develop such consumer consciousness in the public. When people complain to authorities today, they threaten to call *Kolbotek* if they don't receive a satisfactory response.

The Tuesday night show is the second most popular Israeli-made programme with only about 40,000 fewer viewers than Mabat's audience of 1.4 million. As its host, Danny is singled out by the public as their unofficial ombudsman and complaints investigator. Viewers aren't shy about informing him of their troubles, even though Gideon Lev-Ari — the show's producer and editor — is the correct address.

"Recently, a man called me at home after midnight, to tell me that he'd lost his suitcase on the way to Jerusalem and maybe I could please help him find it. I referred him to Haim Yavin (TV's news director) and went back to sleep."

Occasionally, such complaints turn into genuine leads on good stories. A Jerusalemite brought him some papers he found in a dump in the Russian Compound. On investigation, Danny discovered that they were Religious Affairs Ministry lists of grown men who had been circumcized. After he reported the incident on *Kolbotek* the ministry apologized and promised that lists would never be carelessly disposed of again.

DANNY so enjoys his news-plus-*Kolbotek* career that he harbours few of the ambitions that impel many of his colleagues.

"I'll never be diplomatic or military correspondent, or have an important beat to cover. I'm interested in 'harmless' topics like culture and consumerism, not economics and politics," he says. "I don't want to write a book or work as a newspaper reporter, although I admit that I'm attracted by the anonymity of the press journalist. Perhaps someday I'll be TV's correspondent in a place like London."

If Danny's colleagues unanimously speak highly of him without showing a tinge of jealousy at his success, "maybe it's because I'm harmless. If I were news director, I'm sure there would be plenty of detractors," he says modestly.

As for the occasional paid commercials he makes, Danny is considering the idea of dropping them. "I get letters from *Kolbotek* viewers who complain that it's wrong for me to endorse a product that I may criticize on the programme. I always write back that mine is only a detached voice on the commercial and not an endorsement. But if it really bothers people and hurts my credibility, I'll give it up," he adds frankly.

But even if he does, you will still hear his distinctive, mellow voice any time you dial a changed number and are advised to call Information. Danny recorded that message for the Communications Ministry ten years ago. At IL150, they really got a bargain. □

CUSTOMS LOSE MILLIONS ON CAMERAS

The "Protest-Sales" of camera equipment to the public by KARAT Ltd., the big camera suppliers (Ashai Pentax, Canon, Minolta) closed on August 31, 1978. From this date they resumed their sales to dealers only and they will not retail. By this campaign, KARAT Ltd. wanted to make camera smuggling non-profitable by absorbing customs duty and sales tax.

During the six weeks of the campaign, 4,000 cameras and accessories valued at approx. IL20m. were sold, including:

- Approx. 700 reflex cameras at IL6,000-8,000 each
- Approx. 400 movie cameras at over IL6,000 each
- Approx. 350 movie projectors with sound at over IL6,000 each.

5,000 customers took advantage of these special sales prices for cameras, projectors, lenses, accessories, etc. Assuming that 1,000 customers purchased cameras due to heavy advertising, not because of their intention to buy photo equipment, this leaves 4,000 actual customers, who would have bought this equipment anyhow.

Of these, 1,500 declared openly that they had intended to make their purchase during their holidays abroad and return with the equipment to Israel — of course without declaring it at customs. The remaining 2,500 customers would have bought their cameras on the local market, which is being supplied by all kind of sources — duty unpaid of course — at tremendous loss to the State.

KARAT Ltd. sales from 1.4.77 to 31.3.78, i.e., during one year:

- 78 reflex cameras
- 32 movie cameras
- 9 movie sound projectors.

These figures prove that nearly all cameras entering Israel and being marketed here are duty unpaid. We estimate their volume at $5m., on which the customs lose millions of Israel pounds in duty.

We have done our share — at high cost to ourselves — to prove these facts. It is now up to the authorities to draw the correct conclusions and reduce duty to a saner level, in order to collect them.

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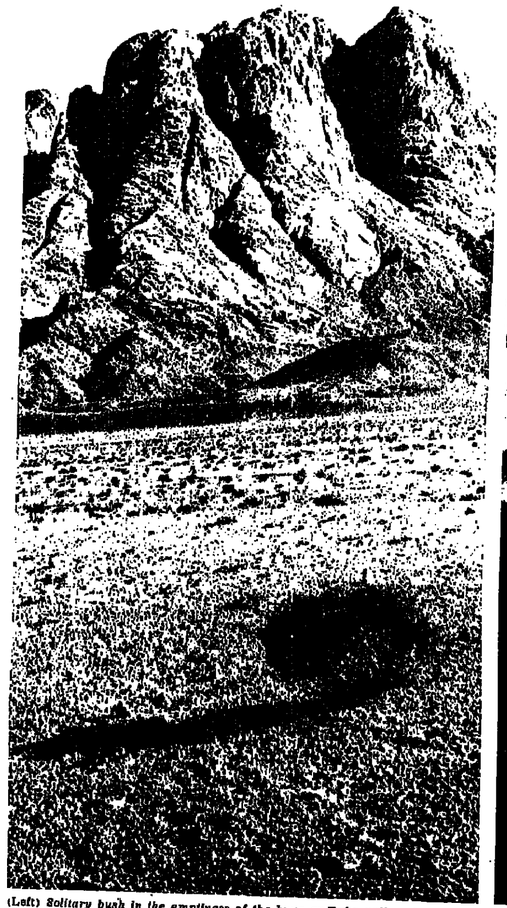
Sinai summitry

The commonly accepted view holds that Jebel Musa — the Mountain of Moses — is the Biblical Mount Sinai. But there are a number of other theories about the location of the place, explains EMMANUEL PRATT.



(Left) *Solitary bush in the emptiness of the huge er-Raha valley. Jebel Tzuftzufa is in the background.* (Centre) *The southern Sinai mountains.* (Right) *Santa Catherina, at the foot of Jebel Musa.*

"IF THE MOUNTAIN won't come to Mohammed, Mohammed must go to the mountain." With the lofty mountains of Sinai still immovable, Mohammed Anwar es-Sadat recently declared that he was ready to go to one of them and build a mosque, a church and a synagogue to symbolize the brotherhood of the three major monotheistic religions. And this week he invited Pope John Paul to come to the place — Jebel Musa (the Mountain of Moses) — in the heart of the Southern Sinai Granites.

To accomplish his purpose, Sadat would actually have to build only the synagogue: the church and the mosque are already there, standing side by side within the walls of the Santa Catherina monastery complex.

During the early Christian era Sinai, and especially the mountains of the South, became the refuge of a large number of Christians from Roman persecution. Later, refuge became home.

The lofty granite mountains, some of them rising as sheer walls, losing themselves in heaven, could not but fire the imagination of the hermits. For where but on the crest of such mountains could miracles be wrought?

In prayers and poetry, word of God's mountain spread throughout the Christian world, and in 530 CE Emperor Justinian I built the monastery of St. Catherine at the foot of Jebel Musa, one of the loftiest mountains in Sinai (2285m. above sea level and over 1500m. above the surrounding terrain).

The monastery soon became the centre and the fortress of the scattered Christian communities in Sinai, withstanding the Moslem invasion in the 7th century, and it was nearly four centuries before the mosque was built. Some believe that the erection of a Moslem shrine within Christian-held territory had as much to do with politics as with the desire to demonstrate the brotherhood of Moslems and Christians (the mosque was built in the early years of the Crusader kingdom), giving the Moslems legitimate access to the monastery.

For this area, which Christians maintain to be the site of the biblical Mount Sinai, was always deeply revered by Moslems. Eloquent evidence of this can be seen in the monastery library, one of the oldest and richest in the world, in the shape of a writ of protection by the Prophet Mohammed himself. That some scholars question the authenticity of this document does nothing to detract from the well-known fact that the founder of Islam was strongly influenced by the story of Moses and the wanderings of the Israelite tribes in the Sinai desert.

Moslems were interested more in the story itself and its ethical significance than in historical geography, and they never identified Mount Sinai (in Arabic *Tur Sina* or *Tur Sinin*) with any particular spot on the map. Throughout the ages they were satisfied with the Christian tradition that Jebel Musa was the place where Jehovah revealed Himself to Moses in the burning bush and where the children of Israel received the tablets of the Law. Several other biblical events — Moses producing water from the rock, the eating of manna and quail — are believed by the Moslems to have happened in the same area.

Religious belief and the sanctity of tradition make it unnecessary for Sadat to question whether Jebel Musa is the appropriate site for his building project. But if he were to turn to some of the relatively recent scientific efforts to establish the location of biblical Mount Sinai, he might have had some difficulty in making a decision.

The choice is vast. In the last 150 years no less than 12 scholars have located the site of the giving of the Tora on top of 12 different mountains: five in the south, four in the north, one in the centre and two outside the Sinai Peninsula, in Saudi Arabia and Jordan. This wide discrepancy is due to the fact that the location of Mount Sinai depends on establishing the route of the Exodus. And the footsteps of the wanderers have been effaced by the shifting sands of a very extended period of time.

A German geographer, Burckhardt, was one of the first to attempt to trace these footsteps not from a library chair but from the back of a camel. Travelling through Sinai in 1819, he concluded that it was on Jebel Sarbal (Zur Baal?) and not on Jebel Musa that the Law was given to Moses. Jebel Musa and Sarbal are comparatively close to each other; Burckhardt preferred the latter because its lofty peak bore many ancient inscriptions, while Jebel Musa disclosed none.

Burckhardt's theory was never taken seriously, and other early explorers continued to subscribe to tradition.

The first large-scale expedition, headed by Henry Spencer Palmer, reached Sinai in 18[illegible]. Besides dealing with historical geography the group drew map[illegible] photographed sites, and studied the geology, zoology and botany [illegible] the desert.

Palmer himself was impressed by the vast valley of er-Raha fa[illegible]ning out at the foot of Jebel Tzuftzufa, the western peak of Jebel Musa. He maintained that e[illegible] Raha could hold "a multitude of two million men" and decided that Jebel Tzuftzufa must have been Mount Sinai.

An Israeli scholar, the late Yohanan Aharoni, also placed Mount Sinai somewhere in the south of the Sinai peninsula, but carefully avoided any commitment as to any particular mountain.

THE FIRST to argue that Mount Sinai was located in the north of the peninsula and not in the south was Major C.S. Jarvis, the British governor of Sinai in the late 1920s and early 1930s. He rejected the Jebel Musa version as one which has no more than religious tradition to support it. In his opinion, the Southern Sinai was too meagre a pasture ground for the flocks of the Israelites.

Jarvis' main argument, however, is that Southern Sinai

POST PULLOUT GUIDE

The Poster

THEATRE

Jerusalem

THE FALL — Albert Camus' play translated and directed by Niko Nitai. Produced by Te'atron. (Pargod Pocket Theatre, 94 Bezalel, Thursday at 9.30 p.m.)

FORWARD BETAR — By Ilan Ronnen, about football fans and fanatics. (Khan, opposite railway station, Saturday and Monday)

L.S. DIONYSOS — The title is a combination of LSD and Dionysos, the mythological god of wine. The play is about intoxication — the pushing, shouting contemporary Israeli kind. Written and directed by and with Niko Nitai. (Pargod Pocket Theatre, Saturday at 9.30 p.m.)

TWO STORIES — By J.L. Borges. Presented by Rachel Sher and Shabtai Konorty. Produced by Story Theatre. (Pargod, Monday at 9.30 p.m.)

THE UNDERWORLD MAN — From Dostoevsky's "Diaries of the Underworld." Adapted and directed by Asher Taarfati. (Pargod Pocket Theatre, Tuesday at 9.30 p.m.)

Tel Aviv

ALL MY SONS — Arthur Miller's play about World War II profiteers. Produced by the Cameri Theatre. (Cameri, 101 Dizengoff, Wednesday)

AS YOU LIKE IT — Shakespeare's comedy produced by the Cameri Theatre. Directed by Peter James. (Hayarkon Park, Saturday through Wednesday)

THE FALL — Albert Camus' play translated and directed by Niko Nitai. Produced by Te'atron. (Te'atron Bayit, 26 Zahariya, Wednesday)

L.S. DIONYSOS — (Little Tzavta, 30 Ibn Gvirol, Monday)

A MIDSUMMER NIGHT'S DREAM — Shakespeare's comedy produced by the Habimah Theatre. Directed by Omri Nitzan. (Habimah's Large Hall, Saturday through Tuesday, and Thursday)

FLEASE GOD BY YOU — Comedy written and directed by Eli Sagio. (Bat Dor Theatre, 30 Ibn Gvirol, Saturday at 9 p.m.; Ohel, Beit Ariosoroff, 6 Bellinson, Tuesday at 9 p.m.)

THE RUBBER MERCHANTS — All about rubber contraceptives. A lot of offensive schoolboy humour interspersed with a bit of good comedy. (Tzavta, 30 Ibn Gvirol, Tuesday and Thursday at 8.30 p.m.)

THE SHADOW BOX — By Michael Christopher. About three terminal cancer patients. Directed by Hanan Snir. (Habimah's Small Hall, Saturday through Thursday)

THE TREE CLIMBER — By Egyptian playwright Tawfik Elhakim. Translated by Hanna Amit Kochavi; directed by Zippi Pins; music by Yossi Markaim. (Tzavta, Saturday at 8 p.m.)

TWO FOR THE SEESAW — Romantic comedy by William Gibson. Produced by the Lilah Theatre. (Ohel, Beit Ariosoroff, 6 Bellinson, Saturday at 9.30 p.m.)

TWO STORIES — (Little Tzavta, Sunday)

UNCLE VANYA — The Cameri's production of the play by Chekhov, translated by David Avidan. (Cameri, 101 Dizengoff, Thursday)

WHAT ARE WE GOING TO DO ABOUT JENNY? — An extremely silly comedy about a septuagenerian lady who has just discovered sex, champagne and other good things in life; a vehicle for Hanna Marron who makes the most of it. (Cameri, Saturday through Tuesday)

Haifa

THE FALL — (Beit Rothschild, tonight)

Other Towns

FLOWERS FOR A WHITE MOUSE — Science fiction monodrama of a retarded man who becomes a genius after an experimental brain operation. With Habimah actor Alex Peleg. Adapted and translated by Ehud Manor. (Rishon Lezion, Tzavta, tonight)

MARRIAGE — By Gogol, produced by the Beersheba Theatre. (Beersheba, Beit Ha'am, Monday through Thursday)

A MIDSUMMER NIGHT'S DREAM — (Yagur, Yad Lebanim, Wednesday at 9 p.m.)

PLEASE GOD BY YOU — (Givatayim, Shavit, tonight at 9.30 p.m.; Or Yehuda, Golan, Monday at 9 p.m., Raanana, Orot, Wednesday at 9 p.m.)

TWO FOR THE SEESAW — (Ramat Gan, Ordea, tonight at 9.30; Shlomi, Community Centre, Tuesday at 9 p.m.)

WHAT ARE WE GOING TO DO ABOUT JENNY? — (Migdal Ha'emek, Thursday)

"Ragtime"— Show about Ragtime, including original recordings, at Jerusalem's Israel Museum on Saturday night.

ENTERTAINMENT

Jerusalem

THE BEST OF SHOLEM ALEICHEM — Stories of famous Yiddish writer performed in English by Heina Bernard and Michael Schneider. (Hilton Hotel, tonight at 9.30)

EAST MEETS WEST — In song, poetry and music. (Pargod Pocket Theatre, 94 Bezalel, Sunday at 9.30 p.m.)

ISRAEL POLICE ORCHESTRA — (Citadel Courtyard, near Jaffa Gate, Monday at 4 p.m.)

JAZZ — Danny Gottfried, piano, Aharon Kaminsky, drums, Peter Wertheimer, saxophone. (Pargod Pocket Theatre, 94 Bezalel, Wednesday at 9.30 p.m.)

RAGTIME With David Bloch, piano. Multimedia show, including slides and original recordings. (Israel Museum, Saturday at 9 p.m.)

SHALOM 78 — Audio visual show combined with live entertainment, folkdancing. With Ruhama; Zvi Booms. (Beit Ha'am, 11 Bezalel, Wednesday at 8.30 p.m.)

THIS LAND IS MINE — Film (Britain, 1943), directed by Jean Renoir. With Charles Laughton and Maureen O'Hara. (Israel Museum, Tuesday at 8 and 8.30 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Tel Or, Rehov Hahistadrut, Saturday at 9 p.m.)

Tel Aviv

ARIEL ZILBER — (Tzavta, 30 Ibn Gvirol, tonight at 9 and midnight)

HAGASHASH HAHIVER — The comedy trio in their show of satirical skits and songs, written by Yossi Banai. (Beit Hahayal, Weizmann and Pinkus, Monday and Thursday at 9 p.m.)

HAVA ALBERSTEIN — Sings and plays her guitar. (Tzavta, Saturday at 10.30 p.m.; Monday at 8.30 p.m.)

JAZZ — (Bar-Barim, 21 Toussia, Sunday)

NURIT GALRON — (Little Tzavta, 30 Ibn Gvirol, tonight)

SANDRA JOHNSON — Sings and plays old and new songs on the piano. (Little Tzavta, Wednesday)

YEHUDIT RAVITZ and YONI RECHTER — Programme of Israeli popular songs. (Tzavta. Sunday at 8.30 p.m.)

YOSSI BANAI — "Last Winter's Summer Songs." (Bat Dor Theatre, 30 Ibn Gvirol, tonight at 11.30)

Haifa

MATTI CASPI — "How does one star shine so bright." (Technion, Churchill Hall, tonight at midnight)

30 YEARS OF SONGS — Songs, skits, jokes in celebration of Israel's 30th anniversary. Directed by Dani Litai. (Amami, tonight at 9.30)

Other Towns

HAGASHASH HAHIVER — (Beersheba, Eilat, tonight at 8.30; Mitspe Ramon, Cultural Centre, Sunday at 9 p.m.; Hod Hasharon, Beit Hapoalim, Wednesday at 9 p.m.)

SHLOMO ARZI — "A Man Gets Lost." (Aire, Borge Club, tonight at 11.15)

30 YEARS OF SONG — (Raanana, Orot, Tuesday at 9.30 p.m.)

YIZHAR COHEN — With the Aleph-Bet group. (Beersheba, Keren, tonight at 9.30; Beit Shean, Yarden, Monday at 9 p.m.; Kiryat Gat, Tuesday at 9 p.m.; Ayelet Hashahar, Wednesday at 9 p.m.)

YEHUDIT RAVITZ, YONI RECHTER — (Holon, Yad Lebanim, tonight at 9.30)

Hanna Marron and Edna Fiedel in the Habimah Theatre production, "What Are We Going To Do About Jenny?"

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

GIORA FEIDMAN — clarinet. Jewish Soul Music. (Khan, opposite railway station, Thursday at 9 p.m.)

ISRAEL BACH SOCIETY — Jehoshua Eitzion, violin; Eli Freud, harpsichord, organ, piano; Eytan Bezalel, trombone. Works by Bach, Telemann, Mozart, Leclair, Biber. (Baptist Church, 4 Narkis, Saturday and Tuesday)

Tel Aviv

GIORA FEIDMAN — (Beit Hatfutsoth, Wednesday)

Other Towns

SPECIAL CONCERT — Mstislav Rostropovitch, cello; Maurice Andre, trumpet; Jean Pierre Rampal, flute; Barry Tuckwell, horn; Jerusalem Symphony Orchestra; Tamus Vasary, conductor. Hummell: Trumpet Concerto; Mozart: Flute Concerto; Tchaikovsky: Rococo Variations. Mozart: Horn Concerto. (Caesarea, Amphitheatre, Sunday)

FOR CHILDREN

ADVENTURES OF TWO DOGS AND A HAWK — Hungarian film, with English and Hebrew subtitles. (Jerusalem, Israel Museum, Thursday at 3.30 p.m.)

THEATRE GAMES — Improvisational show in which the technical behind-the-curtain activities become the centre-stage performance. For children and their parents: (Jerusalem, Khan, opposite Railway station, Tuesday at 4.30 p.m.; Tel Aviv, Tzavta, 30 Ibn Gvirol, Wednesday at 4 p.m.)

ZIPPI KUNTZ — Zippi Shavit presents songs and excerpts from children's plays. (Tel Aviv, Beit Hahayal, Weizmann and Pinkus, Monday at 4 p.m.; Ra'anana, Orot, Wednesday at 4 p.m.)

For last minute changes in times of performances, or where times are not available, please contact Box Office.

هكذا من الاصل

FILMS IN BRIEF

ANNIE HALL — Woody Allen's latest and most personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing with the usual stock of terrific verbal and visual gags. Stars Woody Allen as comedian Alvy Singer and Diane Keaton as Annie Hall.

CAPRICORN I — The 3-man crew of Capricorn I are mysteriously evacuated seconds before launching. At an isolated destination they are forced to participate in a giant hoax aimed to ensure the President's continuing support of the flagging space programme. They escape across the desert, pursued by their captors, while back home a nosey journalist suspects the truth. Rather long but high tension adventure story with a thoroughly exciting finale.

THE CASSANDRA CROSSING — A train carrying Sophia Loren, Richard Harris, Ava Gardner, Lee Strasberg, Martin Sheen and a contagious disease is diverted to a rickety bridge in Poland by Burt Lancaster and Dr. Ingrid Thulin. Director George Pan Cosmatos takes us for a tension-filled multi-million-dollar ride.

COMING HOME — Sally Hyde, a Marine Officer's wife, volunteers to work in a hospital for war wounded, during her husband's term in Vietnam. Among the paraplegic victims is an old school chum Luke Martin. He is angry, broken and bitter. As Sally's commitment and compassion grow, so does Luke's love for her. A rich and moving film which, without battle scenes or politics, condemns war and questions the meaning of manhood. Magnificent performances from Jon Voight and Jane Fonda. Exceptionally fine. Not to be missed.

DR. NO — Sean Connery as James Bond in Ian Fleming's caper in which Bond investigates events in Jamaica, where he meets master-fiend Dr. No.

EQUUS — When Dr. Dysart accepts the horrendous case of a 16-year-old stableboy who blinded six horses, it proves to be his own breaking point. The child has galloped into a nightmare of sexual-mystical ritual bound to his God-symbol Equus, but what right has Dysart to exchange passion for normalc ? Peter Shaffer's famous stage play, skilfully transferred to the screen, tends to stress analysis rather than ecstasy. Fine perform nces. Thoroughly absorbing.

THE HERITAGE — Describes the destruction of a wealthy 19th century Roman family by an ambitious and beautiful woman of petit bourgeois origins. An almost flawless and superbly controlled drama of passion and intrigue. Highly commendable, performances by Dominique Sanda and Anthony Quinn.

HESTER STREET — Sympathetically depicts the dilemma of *Shtetl* Jews from all over Europe in adapting to the mores of their adoptive country — the U.S. Steven Keats plays the assimilated Jew who has preceded his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting her.

HIGH ANXIETY — Ingenius and very funny comedy-wrapped-up-in-suspense about a Harvard professor who takes over directorship of the Psycho-Neurotic Institute for the Very, Very Nervous, and finds his own staff far sicker than his patients. A worthy tribute to Hitchcock's genius with visual references to "Vertigo," "Psycho" and "The Birds." Mel Brooks is the anti-hero.

HOUSE CALLS — Delightful, sophisticated comedy about a widowed surgeon (Walter Matthau) who falls in love with an English divorcee, Glenda Jackson.

IL SAPROFITA — A handsome but mute divinity student becomes companion to a crippled boy and lover to his wealthy mother. In search of a cure he sets off with the child to Lourdes. Sick sexual-religious satire set in Italy. Adults only.

I NEVER PROMISED YOU A ROSE GARDEN — Schizophrenic teenager Deborah Blake is locked in a self-created world of flamboyant gods. She is unable to bear reality. Placed in a mental institution she comes under the care of a sympathetic psychiatrist and together they fight to regain her sanity. Admirable but oversimplified rendering of Joanne Greenberg's bestselling novel. Superb performance from Kathleen Quinlan.

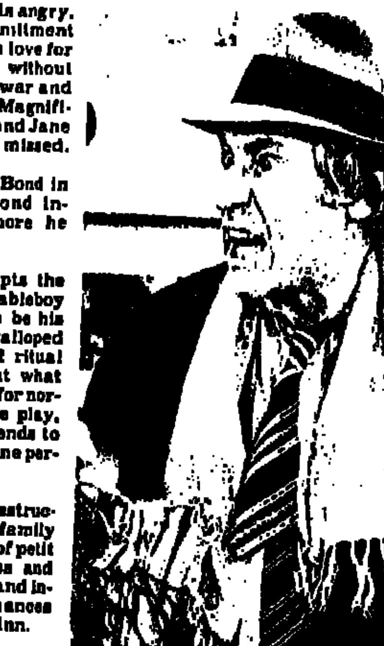
IN THE HEAT OF THE NIGHT — Sidney Poitier plays a bright, sophisticated Negro from the north and Rod Steiger is the gum chewing southern police chief working together in a murder case. Directed by Norman Jewison.

ISLAND OF DR. MOREAU — Adapted from H.G. Wells horror-fantasy. Shut away on his island paradise Dr. Moreau experiments with genetic chromosomes, transforming animals into human beings. Washed ashore, Andrew Braddock finds himself a prisoner of horrendous circumstances. Superb make-up effects. Beautiful location. Bit gorey for young kids.

JULIA — Fine film directed by Fred Zinneman and based on Lillian Hellman's "Pentimento." About the deep friendship and loyalty between two women, the film spans a time period of 40 years, starting from the years prior to the outbreak of World War II and Julia's fight against fascism. Exceptional acting by Jane Fonda and Vanessa Redgrave.

LADY AND THE TRAMP — Walt Disney's animated cartoon feature about a pampered pedigree cocker spaniel and her romance with a carefree mongrel.

LEMON POPSICLE — Israeli film set in the late 50s about 3 daredevil school boys and their sexual escapades. A cast of good young actors turn in natural and touching performances. Amusing and well made but unnecessary and sometimes ugly emphasis on sex. Over 16 only.



Mel Brooks posing as a Russian immigrant in "High Anxiety."

LA VIE DEVANT SOI — Simone Signoret as Madame Rosa, an ailing, retired prostitute who looks after the children of her fellow street workers. Her deepest secret is her Jewishness and closest to her is Mohammed, the Arab boy she adopted. Sensitive, vivid and recommendable.

MARCH OR DIE — A truly romantic, corny and thoroughly enjoyable film about the foreign legion with all the right ingredients. Some exciting desert battle scenes. Stars Gene Hackman, Terence Hill and Catherine Deneuve.

THE MEDUSA TOUCH — How does a man behave when he has the psychological power to crash a jumbo and only his psychiatrist can be told the truth? A prominent French inspector is called in to investigate the final unbelievable drama. Exciting and obsessive but lacks the blood-chilling quality of "Carrie." Richard Burton, Lee Remick and Lino Ventura.

THE OTHER SIDE OF MIDNIGHT — Based on Sydney Sheldon's best selling novel about a young woman's obsession with a past lover and her ruthless efforts to win him back. Colourful but rather long and slow; yet, like the book, compulsive nonsense.

PROVIDENCE — An elderly author, fighting the death agonies of cancer, projects his most squalid and obsessive imaginings into the lives of his family, moving them like pawns to purge his own guilts and fears. Life becomes a highly contrived nightmare. Brilliant but over-written screenplay by David Mercer. Superb acting by John Gielgud and Dirk Bogarde. Heavy going but rich and rewarding for connoisseurs of literature and cinema.

ROCKING-HORSE — Serious adaptation of Yoram Kaniuk's flow-of-consciousness autobiography. Imaginatively directed by Yaky Yosha, with Shmulik Kraus as an introverted Israeli painter who seeks the roots of his failure in the circumstances of his birth. Superb acting from Gedalia Besser. Suffers from lack of ruthless editing, but is commendably ambitious, artistic and thoughtful.

SATURDAY NIGHT FEVER — How Tony Manero, Saturday night king of the local disco, learns there is more to life than his suffocating family, a job in a paint shop and his friends' mindless escapades. John Travolta's on-the-boil sex-appeal, his stunning dancing and the Bee Gees sound-track carry the film when the story falters. Good acting.

THE SEX SHOP — Well-made French comedy about a perfectly straight fellow with a loving wife and two kids who opens a sex shop to help make ends meet. Delicious combination of erroticism and innocense.

SOMEBODY UP THERE LIKES ME — Welcome come-back of the movie based on Rocky Graziano's autobiography directed by Robert Wise. Young Paul Newman gives a superb rendering of the belligerant thief and army deserter who becomes world middleweight boxing champion. Dialogue, photography and pace excellent. Recommended.

TAKE THE MONEY AND RUN — Woody Allen's first full length feature film in which he plays a bumbling bank robber. Jokes are similar to his later films but nevertheless extremely funny.

A TOUCH OF CLASS — Excellent comedy about an illicit affair between a married man and a divorcee. Stars George Segal and Glenda Jackson.

AN UNMARRIED WOMAN — A serious and compassionate look at divorce as it affects everyone concerned but mainly from the woman's point of view. Against a background of art and the fashionable side of New York, Erica optimistically finds herself and new horizons. Good performances.

THE URANIUM CONSPIRACY — Menachem Golan's version of the dramatic and true disappearance of a cargo of uranium — hijacked at sea by the Mossad. Mixture of comedy and suspense, largely filmed in Europe. Dubbed in English.

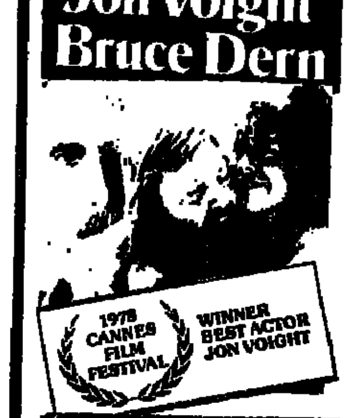
Some of the films advertised are restricted to adult audiences. Please check with the cinema.

Tel Aviv Cinemas

Commencing Saturday, September 9, 1978

ALLENBY
4th week
Weekdays 4.30, 7, 9.30
★ WALTER MATTHAU
★ GLENDA JACKSON
★ ART CARNEY
★ RICHARD BENJAMIN
HOUSE CALLS

BEN-YEHUDA
6th week
Tonight 10, 12.15
Saturday 7.15, 9.30
Weekdays: 4.30, 7.15, 9.30
Jane Fonda
Jon Voight
Bruce Dern



"Coming Home"
United Artists

CHEN
11th week
JOHN TRAVOLTA
IN THE YEAR'S GREATEST MUSICAL
SATURDAY NIGHT FEVER
Saturday 7, 9.30
Weekdays 4.30, 7, 9.30

ESTHER Tel. 225610
4th week
They lived...died for it...
The Boys in Company C
4.30, 7.30, 9.30

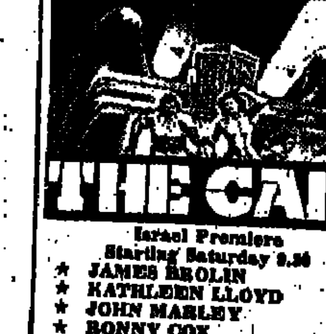
HOD
4th week
Tonight at 10
Weekdays 4.30, 7.15, 9.30
CAPRICORN ONE
★ ELLIOT GOULD
★ TELLY SAVALAS
★ KAREN BLACK
★ BRENDA VACCARO
★ JAMES BROLIN
Colour, Seven Stars

CINEMA ONE
2nd week
Tonight, 10, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
"A WACKY, WILDLY FUNNY MOVIE."
Kathleen Carroll, New York Daily News

BURT REYNOLDS
KRIS KRISTOFFERSON
JILL CLAYBURGH
"SEMI-TOUGH"
United Artists

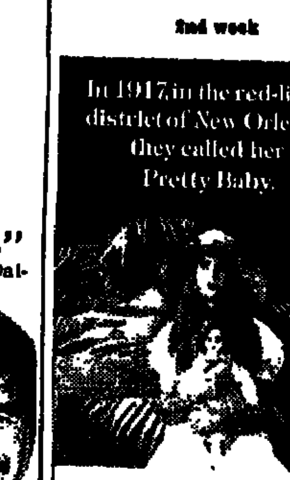
DRIVE-IN CINEMA
Tonight, 10, 12.30

Frank SINATRA
Gina LOLLOBRIGIDA
'NEVER SO FEW'-COLOR
Starting Saturday 7.15
Walt Disney's famous classic:
LADY AND THE TRAMP



Israel Premiere
Starting Saturday 9.30
★ JAMES BROLIN
★ KATHLEEN LLOYD
★ JOHN MARLEY
★ RONNY COX

GAT
2nd week



Pretty BABY
Directed by Louis Malle with:
★ KEITH CARRADINE
★ BROOKE SHIELDS
4.30, 7.15, 9.30

CINEMA TWO
6th week
Tonight 10, 12
Weekdays (except Friday)
10, 12, 2, 4.30, 7.15, 9.30
Woody Allen's

BANANAS
UNITED ARTISTS

DEKEL
6th week
HIGH ANXIETY
★ MEL BROOKS
2 performances 7.15, 9.30

PEER Tel. 443795
9th week
AN UNMARRIED WOMAN
Directed by Paul Mazursky
★ JILL CLAYBURGH
★ ALAN BATES
4.30, 7.15, 9.30

GORDON
2nd week
They had
the perfect love affair,
until
they fell in love.

George Segal Glenda Jackson
A Touch Of Class
4.30, 7.15, 9.30
Seven Stars Colour

RAMAT AVIV
ANNIE HALL
★ WOODY ALLEN
★ DIANE KEATON
Tonight 10, 12
Saturday and weekdays 7.15, 9.30

ROYAL Tel. 55851
VIRGIN IN THE FAMILY
Adults only
10 12, 2, 4, 7.30, 9.30

TEL AVIV Tel. 281181
2nd week
DEATH DIMENSION
★ GEORGE LAZARDY
★ ALAT RAY
Adults only

STUDIO Tel. 295187
THE GOODBYE GIRL
★ RICHARD DRIEFFUS
★ MASHA MISON

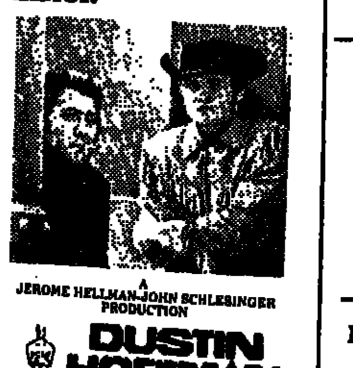
TCHELET
Israel Premiere

★ MARTY FELDMAN
★ ANN MARGRET
★ PETER USTINOV
★ MICHAEL YORK
4.30, 7.15, 9.30

MAXIM Tel. 287457
4th week
THE VAN
4.30, 7.15, 9.30

ORLY
10th week
FUNNY ISRAELIS
4.30, 7.15; 9.30

LIMOR



A JEROME HELLMAN-JOHN SCHLESINGER PRODUCTION
DUSTIN HOFFMAN
JON VOIGHT
"MIDNIGHT COWBOY"
Starting Saturday
Weekdays 4.30, 7, 9.30
Colour
Adults only

PARIS Tel. 286600
2nd week
ROCKING HORSE
From Friday 10, 12, 2, 4, 7.15, 9.30

Cinema Shahaff
4th week
Tonight 9.45, 12
4.30, 7.15, 9.30
Disclosing
the Mystery of the missing ship!!!
★ FABIO TESTI
★ JANET AGREN
★ ASSAF DAYAN

in an English-speaking film by Menahem Golan
THE URANIUM CONSPIRACY
Colour

TEL AVIV MUSEUM
17th week
ALAIN RESNAIS last picture
PROVIDENCE
★ DIRK BOGARDE
★ ELLEN BURSTYN
★ JOHN GIELGUD
4.30, 7.15, 9.30

MOGRABI Tel. 298351
30th week
THE OTHER SIDE OF MIDNIGHT
a film by CHARLES JARROT
★ MARIE-FRANCE PISIER
★ JOHN BECK
at 6 & 9

OPHIR
THE EXECUTIVES
★ ROGER MOORE
★ SEACY KEACH
4.30, 7.15, 9.30

ZAFON Tel. 445035
3rd week
Film by Claude Berri
LE SEX SHOP
7.15, 9.30
Mat. at 4.30:
THE THREE MUSKETEERS

Israel Theatres

The Cameri Theatre
AS YOU LIKE IT
in the Yarkon Park
Last performances!!!
Sept. 9, 10, 11, 12
YASHA GOREN
Sept. 10, Eilot, Sept. 11, Eilat
WHAT ARE WE GOING TO DO ABOUT JENNIE?
Sept. 9, 10
RUBBER MERCHANTS
Sept. 12, Tzavta

Habima
MIDSUMMER NIGHT'S DREAM
Large Hall, 8.30 p.m.
Sept. 9, 10, 11, 12
THE SHADOW BOX
Small Hall, 8.30 p.m.
Sept. 9, 10, 11, 12, 13

Beer-Sheva Municipal Theatre
ANDORRA
Sept. 10, Beer-Sheva
Sept. 17, Beer-Sheva
Sept. 20, Kiryat Malachi
Sept. 21, Tel Aviv
MARRIAGE
Sept. 11, Beer-Sheva
Sept. 13, Series 19, Beer-Sheva
Sept. 14, Series 20, Beer-Sheva

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Keep in touch with Israel.

Ramat Gan Cinemas

Saturday, September 9, 1978

ARMON
THE INHERITANCE
7.15, 9.30
Mat. at 4:
DADDY, YOU ARE WONDERFUL

HADAR Tel. 723823
4th week
THE URANIUM CONSPIRACY
4, 7.15, 9.30

LILY
2nd week
A TOUCH OF CLASS
★ GEORGE SEGAL
★ GLENDA JACKSON
7, 9.15

ORDEA
BLAZING SADDLES
★ MEL BROOKS
4, 7.30, 9.30

RAMA
VIVRE POUR VIVRE
Saturday 7.15, 9.30
Weekdays 9.30 only
Weekdays at 6:
SOUND OF MUSIC

RAMAT GAN
THE MAN IN THE IRON MASK
based on the novel by ALEXANDRE DUMAS
★ RICHARD CHAMBERLAIN
★ LOUIS GORDON
7.15, 9.30

OASIS
TELEFON
7.15, 9.30
Mat. at 4:
HERBIE GOES TO MONTE CARLO

Herzliya

DAVID
2nd week
LA VIE DEVANT SOI
Film by Moshe Mizrahi
7, 9.15
★ SIMONE SIGNORET
★ SAMY BEN YOUB
7, 9.15

TIFERET HERZLIYA
THE MAN IN THE IRON MASK
7.15, 9.15

Petah Tikva

SHALOM
THE URANIUM CONSPIRACY
★ FABIO TESTI
★ JANET AGREN
★ ASSAF DAYAN
Saturday 7.15, 9.30
Weekdays 4, 7.15, 9.30
Thursday 7.15, 9.15 only

Netanya

ESTHER
THE URANIUM CONSPIRACY
Saturday, 7, 9.15
Weekdays, 4.30, 7, 9.15

Haifa Cinemas

Commencing Saturday, September 9, 1978

AMPHITHEATRE
★ BURT LANCASTER
★ MICHAEL YORK
IN
THE ISLAND OF DR. MOREAU
In colour
4, 6.45, 9

ATZMON
★ GENE HACKMAN
★ TERENCE HILL
★ CATHERINE DENEUVE
IN
MARCH OR DIE
4, 6.45, 9

MIRON
2nd week
PRIVATE FILM
Adults only
6 nonstop perfs.

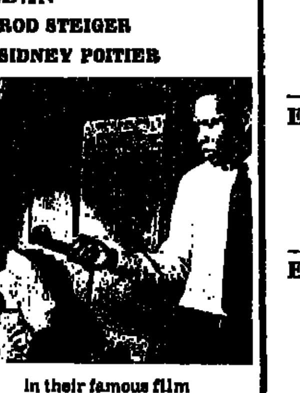
MORIAH
Unusual film
SACCO AND VANZETTI
Ballad sung by Joan Baez
In colour
6.45, 9

ARMON
PAUL NEWMAN
in his best role
SOMEBODY UP THERE LIKES ME
4, 6.45, 9

OHEN
James Bond festival
starring SEAN CONNERY in
DR. NO
4, 6.45, 9

ORAH
8th week
The Other Side of Midnight
6, 9

ORDAN
★ ROD STEIGER
★ SIDNEY POITIER



In their famous film
IN THE HEAT OF THE NIGHT
In colour 4, 7, 9

ORLY
JOHN TRAVOLTA
in
SATURDAY NIGHT FEVER
In colour
6.30, 9

PEER
2nd week
★ ANTHONY QUINN
in
THE HERITAGE
4, 6.45, 9

ORION
New sexy film
IL BOCCACINO
In colour Adults only
6 nonstop perfs. from Friday

RON
10th week
FUNNY ISRAELIS
4, 6.45, 9

SHAVIT
★ STEVEN KEATS
★ CAROL CANE
2nd week
In the year's loveliest film
HESTER STREET
6.45, 9

Jerusalem Cinemas

Commencing Saturday, September 9, 1978

ARNON
7th week
JULIA
4, 7, 9

EDEN
THE BOYS OF COMPANY "C"
Saturday 7, 9.15
Weekdays 4, 7, 9

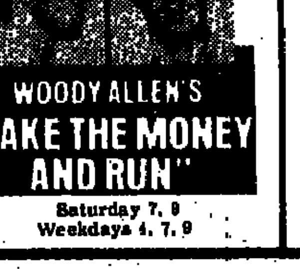
EDISON
FARID IN PARADISE
Saturday 7, 9.30
Weekdays 4, 7, 9.30

HABIRAH
MILANO THE CITY OF VIOLENCE
★ THOMAS MILIAN
★ HENRI SILVE
Film by Luciano Martino
Adults only
4, 7, 9

JERUSALEM
CASSANDRA CROSSING
★ SOPHIA LOREN
★ BURT LANCASTER
7, 9

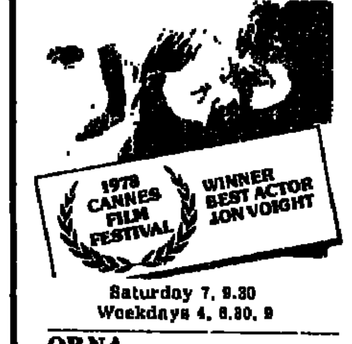
MITCHELL
4th week
HOUSE CALLS
Saturday 7.15, 9.30
Weekdays 6.45, 9
Wednesday 4

ORGIL 3rd week



WOODY ALLEN'S
"TAKE THE MONEY AND RUN"
Saturday 7, 9
Weekdays 4, 7, 9

KFIR
3rd week
★ JANE FONDA
★ JON VOIGHT
★ BRUCE DERN
COMING HOME



Saturday 7, 9.30
Weekdays 4, 6.30, 9

ORNA
★ BEN JOHNSON
★ HORST BUCHOLTZ
In a breathtaking film!
THE SAVAGE BEES

RON
THE MAN WHO FELL TO EARTH
with David Bowie
Directed by Nicholas Rog
4, 7, 9

ORION
THE MEDUSA TOUCH
2nd week
★ RICHARD BURTON
★ LEE REMICK
★ LINO VENTURA
Adults only
4, 7, 9

SEMADAR
EQUUS
2nd week
★ RICHARD BURTON
★ PETER PERTH
6.45, 9.15

SMALL AUDITORIUM BINYENEI HA'OOMA
MAD DOGS AND ENGLISHMEN
★ JOE COCKER
Saturday 7, 9.30
Weekdays 4, 7, 9.30

مكتبة الاهل

The festival: what happened?

MUSIC AND MUSICIANS / Yohanan Boehm

NEVER before in its 18-year history has an Israel Festival provoked such a storm of criticism from the public and the professional critics for its poor organization and execution, its outrageous prices, and its faulty planning, which have put the very future of the festival in doubt.

To be sure, there were good things to be remembered — several outstanding artists and ensembles, some interesting programmes, a significant increase in the number of Israeli compositions performed — but all this was overshadowed by the complete absence of competent management. Informed circles speak of a huge financial deficit — far beyond the most pessimistic projection — which, if borne out by figures, will put a heavy onus on those responsible.

The Israel Festival, which was initiated by Aharon Zvi Propes in 1961, started off with a bang. Isaac Stern, Eugene Istomin and Leonard Rose (their famous trio was actually launched officially on this occasion), Maureen Forrester, Pablo Casals, Rudolf Serkin, the Budapest String Quartet — everybody who was then at the top of the music world joined in to make the festival a really international, high standard event.

And with his untiring and utterly devoted efforts, "Grisha" Propes managed year after year to put together a festival on a shoestring budget, counting every pound before committing himself to expenses which might threaten a deficit. With his personal charm and the credit the festival acquired among the artistic community, he always succeeded — though, of course, he was also always criticized for not finding a central theme, and not giving the festival a unique character (but nobody came forward with better ideas).

Great musical personalities, famous orchestras, ballets and theatre groups participated over the years. Israeli artists — conductors, soloists, orchestras, choirs — were an important part of the programmes, and Israeli compositions were included whenever they seemed appropriate. Quite a few world premières of specially commissioned and other works were held during the festivals.

With Propes's departure, Ya'acov Bistritski took over; a new chairman and new people in the committees naturally tried to change the profile of the festival.

During his first year as festival director, Bistritski fell ill, and Propes had to help out at very short notice. Last year, the festival was nothing special.

Then came the 30th anniversary of the state, and with it, apparently, the new spirit. We were presented with a huge list of events and — in contrast to our previous, modest experiences — everything went into astronomical figures.

We were treated to spectacular newspaper advertisements, stressing the sheer number of participants rather than the musical events themselves. All very impressive and stunning, as no doubt it was intended to be. But whom were they trying to impress? The tourists and the Israeli audiences who were unreasonably expected to pay up to IL200 for a ticket? Or the officials who gave the green light for the circus?

Unfortunately, in the midst of preparations for the festival, Bistritski fell ill again and left abruptly for the U.S.; Gary Bertini, the musical director, conducted only his scheduled concerts at the beginning of the festival, leaving immediately afterwards for his other engagements abroad (he is still away). The administrative assistant was suddenly confronted with a world of problems and could not cope with most of them. Volunteers from everywhere tried to help, but one cannot always improvise in the Israeli fashion. It seems a miracle that the festival ran its course at all.

HERE IS a list of only a few of the shortcomings:

☐ Prices were much too high, so most of the events were very sparsely attended, and the real music-loving public was barred from participating. Lower prices would have induced many people to buy tickets, and, at least, some of the artists would have been spared the embarrassment of performing before half-empty halls or worse.

☐ Many programmes that required an intimate, smaller hall were booked for the barn-like Binyenei Ha'ooma, where only a fraction of the 3,000 seats were occupied.

☐ The Virtuosi di Roma started at Binyenei Ha'ooma at 9 p.m. instead of the announced 8.30 p.m., and the few people who were waiting were kept outside closed doors.

☐ The concert of the Twelve Cellos from Berlin was shifted at the last minute from Binyenei Ha'ooma to the Jerusalem Theatre — a wise change, but nobody knew about it, and people had to be turned away from Romema and re-directed to Talbiye.

☐ For the concert of the Beaux Arts Trio, not all the tickets that could have been sold were sent from Tel Aviv and that, reportedly, was one reason for the poor attendance at this beautiful concert.

☐ At some performances, printed programmes were not available at all, or arrived only during the intermission; this forced the artists to make announcements from the stage.

☐ The programmes were so badly spaced that, in one week, Jerusalem had five or six interesting events.

☐ The concert on August 5 (a Saturday) had all its tickets printed "Thursday."

☐ No attempt was made to create a festive atmosphere — there were no banners anywhere (at any rate, I didn't see any in Jerusalem), and very often there wasn't even a flower on the stage.

☐ Without going into the quality of the programme notes, the spelling mistakes in the English text were numerous and ridiculous (I was told that the Hebrew text, too, was full of spelling mistakes).

☐ In many instances, no representatives of the management were available, and performing artists were not provided with refreshments during the intermission or after the concert.

Who will be held accountable for this fiasco? Who will be held responsible for the huge deficit, which reportedly runs into eight figures? And, even more important, what will be done to avoid a repetition of this shameful disaster?

It has been suggested that the Israel Festival be held only in Jerusalem, perhaps as part of the "Spring in Jerusalem" festival. In its four years of existence, the latter has gone from strength to strength, showing that a festival can be original and attractive in content while paying its own way to a large extent. And this successful show is run by a small team of hard-working enthusiasts led by Avital Mossinson, the director of the Jerusalem Theatre.

Perhaps the time has come to take stock and plan more modestly for future Israel Festivals. This would result in a considerable saving to Israeli taxpayers and would give now hope for a revitalized festival. ☐

THIS WEEK IN ISRAEL

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Long-awaited tele-drama

MEDIA WEEK
Daphne Raz

THE nine-and-a-half hour series **Holocaust** will be screened on Israel Television in four parts on Mondays and Wednesdays for the next two weeks, immediately following the Mabat newsreel. The film was shown on American television for four nights in a row and was seen by some 120 million viewers. The BBC screened the series earlier this week.

The screenplay was written by American-Jewish author Gerald Green. It is a fictional story based on historical facts, and deals with the lives of two families — one German, the other Jewish — in Germany during the Nazi period. The Weiss family, like many other Jewish families at the time, realize too late the danger they are in, and only the younger son manages to escape and join the Jewish resistance in Russia; the son of the Dorf family becomes an SS officer, deputy to the Nazi leader who formulated the "Final Solution." A special four-page tabloid supplement providing detailed information on the historical background and describing the real and the fictional characters in the series will be distributed with next Monday's (September 11) edition of *The Jerusalem Post.*

ON THE lighter side this week, Yossi Graber presents a special programme about the life and music of Irving Berlin (alias Israel Baline), who became one of the foremost song and music writers of America (Army Radio, Tuesday, 14.05).

José Feliciano, the well-known blind singer and guitar player, will appear on TV the same evening (Tuesday, 21.30) in a film of a concert with the Edmonton Symphony Orchestra.

And the veteran Israeli singers, the Dudaim duo, celebrate their 20th anniversary together with a recording of a performance given recently in Tel Aviv (Radio 2nd, Saturday, 11.05).

ISRAELI entertainment in general is reviewed in **The Way We Appear** (Radio 1st, 11.00), an eight-part series on how our society is reflected in the theatre. The first programme deals with nostalgia for the days of the pioneers and the Yishuv, through scenes from plays by Ya'acov Ashman, Natan Alterman, Ya'acov Shabtai, Josef Mundy and others, followed by discussions moderated by Prof. Gershon Shaked.

OFFSTAGE, **A Slice of Life** (Radio 2nd, Saturday, 16.05), a new six-part series, deals with unusual occupations and life-styles. The first programme features Aviram, a tree dweller — in Nahal Arugot, near Ein Gedi — who chose to make his home in the desert.

FOR Steve Austin fans, this afternoon's **Six Million Dollar Man** (TV, 15.00) is the last for some time; it will be replaced next week with Paramount Television's **Star Trek**, a favourite with science-fiction lovers.□

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How Napoleon was defeated

Ephraim Kishon

THE SUN rising over the field of battle found the Emperor bent over his maps in the palace living room, his faithful marshals standing behind him in reverent silence. The greatest military leader of all time was laying his strategy for the crucial confrontation with Europe's kings.

His months of exile on Elba had made no change in the Emperor's gallant mien — only his hair had thinned slightly, and a few silver threads glistened at his temples. An occasional boom of distant cannon told of Blucher's Prussian troops marching on Waterloo.

The silken curtains fluttered in the morning breeze. The world held its breath.

"NAPOLEON, come and eat your breakfast!"

Bella, the Emperor's third wife, popped her head through the door. A handsome woman, her hair done up in a kerchief, a dustcloth in her hand. She had married Napoleon on Elba, and people had congratulated him and said she'd make him an excellent Jewish wife.

"Nu, Napoleon," she said, "it'll get cold if you don't eat it now. Your friends here won't run away."

She turned to the marshals with a sigh. "Same thing every time," she complained. "I ask him — does he want to eat or doesn't he. I just want he should tell me: yes or no. So I cook and all — and then when it's ready *Monsieur* has got something else to do and me I can wait with my food. And I can't just keep warming it up, it spoils it. And now my maid's left me, and I'm stuck with the kid and all. Napoleon, come and eat already."

"A second," muttered the great general, marking a change in the battle formation on his map. "Just a second."

The roar of cannon grew louder beyond the hills. Marshal Ney glanced at his watch with a worried frown: Wellington's artillery was getting the range.

"I'M OUT on my feet," Bella pointed out. "You drop your things all over the place, and all I got to do all day is tidy up after you. And take that hand out of your coat! I keep telling you it makes it baggy, and the stuff doesn't iron good.

"My husband," she turned to the marshals again, "has got some habits, I tell you — I'm surprised his other wives stood it. Napoleon! Breakfast!"

"Right away," said the Emperor, and looked round at the tense faces of his officers. "Blucher and Wellington will try to join forces," he explained, "and we've got to prevent that at all costs — we *must* drive a wedge between them."

"It's getting cold!"

"We shall attack in one hour's time!"

Now General Cambron's heavy tread was heard outside, bounding up the marble steps two at a time...

"No, no!" cried Bella stopping him at the door. "First take those boots off. I don't want mud all over my nice clean floors!"

General Cambron took his boots off and remained in his stockinged feet like all the marshals in the room.

"I wouldn't mind if I still had my maid," Bella explained, "but she up and left me yesterday. I warned Nappy that I didn't like the looks of her but he didn't listen, because to him anything's more important than what happens in his own home. So now I'm without a maid, and tomorrow is Friday already, and I've no time even to look for a new one because of this battle of yours. So if any of you marshals hears of a nice modest girl who can do the cooking and look after the kid, let me know, but don't send me a Corsican because they jabber all day."

"Very well, Your Imperial Highness," General Cambron saluted, and handed the Emperor an urgent message. Napoleon read it and blanched.

"Gentlemen," he whispered, "Fouchet has gone over to the enemy. Fouchet! What now?"

"Breakfast," suggested Bella. "It's getting cold on your plate."

SHE WENT off to warm it up again, and Napoleon began giving out his final orders.

"The fate of the world will be decided *here!*" his finger swooped down on the map. "Now then, if this maid attacks from the east we shall regroup at this point and..."

"Napoleon!" came a voice from the other room. "How do you want your egg?"

"I don't care."

"Soft?"

"Yes."

"Then say so."

The Man of Destiny pulled on his boots, picked up his hat, and every line in his face bespoke determination to win this — the Battle of Nations.

"Gentlemen! For France!"

"For France!" thundered the marshals with drawn swords. "For the Emperor!"

"Nappy" — Bella stuck her head through the door — "the kid's calling for you."

"Your Highness," Marshall Murat whispered, "the enemy is at the gate!"

"Yes, but it's me who'll be stuck here all day with a child *nudzhing* for his daddy — not you," said Bella. "I'm sure nothing terrible will happen if Napoleon comes and gives his little boy a kiss before he goes to work."

"Where is he?"

"On the potty."

The Emperor rushed out.

"It's that I've got no maid," Bella explained, "and all this palace to keep clean. You! How many times have I asked you to use an ashtray!"

NAPOLEON marched through the living room on his way out.

"What do I say if anyone asks for you?" said Bella.

"I'm at the Battle of Waterloo."

"When'll you be back?"

"Don't know."

"But I've got to say something if people ask, no? Will you be home for lunch?"

"If I can make it."

"What do you want I should cook?"

"Whatever."

"Stuffed *kishkeh?*"

"Yes."

"Then say so."

The Emperor left.

"You haven't finished your breakfast!" Bella called after him from the window. "And remember: a maid! And don't be late!"

THE EMPEROR'S proud figure retreated along the narrow path leading to the fields of Waterloo. Bella took a rag and began cleaning up the mud from all over her nice clean floors — doing it herself because she had no maid. The smell of gunpowder wafted in through the window, flashes of cannon fire lit up the trees. It was in those minutes that the armies of Blucher and Wellington joined forces, and the Battle of Waterloo was won by two men who had gone to war alone, and left their devoted wives very far behind indeed. □

Translated by Miriam Arad
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The Week's TV/Radio Highlights

SEPTEMBER 8 — SEPTEMBER 14

FRIDAY

Yigal Allon
Radio 2nd, 23.05

TV

EDUCATIONAL: 8.15 Mathematics 7. 8.35 Our Hour — the magic hat 9.20 Mathematics 8. 11.10 Nature/Physics 7-8. 12.25 History — the golden age of Athens. 13.30 Programme for kindergarteners. 14.00 Documentary — wildlife in the Kruger park
CHILDREN'S PROGRAMMES:
15.00 Six-Million Dollar Man — The Deadly Replay (last programme in the series)
15.50 Sabbath eve programme for youth: songs, readings.
ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Arabic film
19.35 The Ramadan quiz
19.45 News
20.02 Programme announcements
HEBREW PROGRAMMES
resume at 20.05 with Sabbath eve programme with Rabbi Avigdor Hacohen and singer Zippi Zarenkin
20.20 Weekly News Magazine
21.20 Marie Curie. Last instalment of a five part series based on Robert Reid's biography of the scientist and Nobel Prize winner. Starring Jane Lapotaire and Nigel Hawthorne.
22.10 Natasha Tadson, with the Israel Chamber Orchestra. Rudolf Barshai conducting, play — Mozart: Piano Concerto No.22, K. 482
22.40 Barnaby Jones: The Killing Defence. Starring Buddy Ebsen as a retired private detective who returns to his practice following the murder of his son.
23.20 News
JORDAN TV (unofficial):
(Shows with asterisks are also broadcast on JTV 3).
17.00 Star Soccer. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Whatever happened to the Likely Lads. 21.10 The Brothers. 22.00 News in English. 22.15* Kojak. 23.15* Mobile One.

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Haydn: Symphony No. 6 in D Major, Le Matin; Beethoven: Sonata No. 8 in A Major, Op. 30, No. 1 (Perlman, Ashkenazy); Ravel: Chansons Madecasses [illegible]
[illegible]
10.40 Free Time: magazine on hobbies and recreation
11.40 Music from different lands — Bali
12.05 Noon Concert
13.00 Light Classical Music
15.00 Sabbath eve programme; discussion; cantorial music, readings from the portion of the week, talk by Chief Rabbi Ovadia Yosef
16.05 (Stereo): Bach: Brandenburg Concerto No. 3; Chopin: Piano Preludes from Op. 28; Schubert: Symphony No. 8 in B Minor (Jochum)
20.15 (Stereo): Friday Night Concert — Mahler: Symphony No. 7 (Kubelik)
22.05 English Language Drama — The Newborn
23.00 (Stereo): Musical Miniatures
00.10 (Stereo): "Contrasts" with Paul Landau

2nd

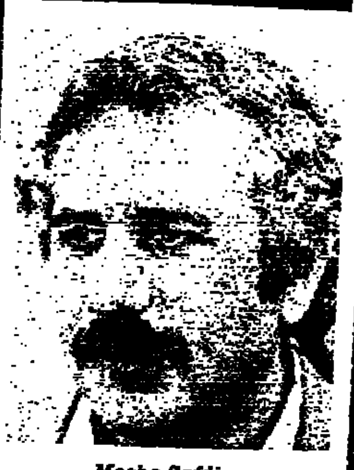
8.10 Good morning — stories, anecdotes, songs, matchmaking
12.30 Israeli songs
14.10 Weekend — songs, chat, interviews
16.10 Beautiful Land
17.05 Weekly news magazine
18.05 Close to my Heart
19.05 Gideon Lev-Ari's weekly column including the Interview of the Week
20.05 Prayer and song
21.05 Sephardi songs
21.35 Yiddish songs
22.05 Once again
23.05 Beer and Good Cheer — songs, interviews, light and heavy talk with Ya'acov Agmon. Guests include Yigal Allon and Yossi Yadin with Gabi Berlin and Ilana Rovina

Army

7.07 Almost Shabbat — morning music and selections from weekend magazine with Pnina Bat-Zvi
9.05 Morning Party — with Alex Anski; mothers send special regards to their sons serving in the army
12.05 On drivers and traffic; reports from police positions, features on transportation, quizzes, information on tours of the country
14.30 Golden Oldies
15.45 Song Time — with Effi Netzer
16.05 Friday magazine — weekly news magazine, including interviews, commentary, personal notes and music
18.05 About Myself — with poet Yaacov Orland (part two)
19.05 Friday Night Concert — Bach: Concerto for Two Pianos in C Major; Mozart: Clarinet Quintet; Giuliani: Sonata for Guitar and Strings (Williams, Perlman); Schumann: Kinderscenen, Op. 15 (Horowitz); Fauré: Flute Sonata
21.05 Songs
22.05 Jazz Hour
23.05 Dance records with Orli Yaniv

NEWS BULLETINS
Army Radio: Every hour on the hour.
First Programme: Every two hours, from 7 a.m. to midnight, 7 p.m. broadcast is in easy Hebrew. **Second Programme:** 6.05 a.m., then every hour on the hour until 1 a.m. **Third Programme:** Hourly, from 6 a.m. to midnight.

SATURDAY



Moshe Safdie
Radio 1st, 15.00

TV

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Cartoons
18.30 Inventions and Innovations
18.55 Evening of Song
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with *Orot Hakodesh* — the songs of Harav Kook
20.30 Mabat newsreel
21.00 Mabat Sport
22.00 Thriller — The Colour of Blood. With Katherine Schofield and Norman Ashley.
23.10 News
JORDAN TV (unofficial):
18.00* The Lightning Tree. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Rhoda. 21.10 Dickens of London. 22.00 News in English. 22.15 Saturday Night Entertainment. 23.20* Van der Valk

RADIO 1st

7.11 Light Classical Music
8.05 (Stereo): Saturday Morning Concert — Boccherini: Symphony No. 4 in D Minor; Mozart: Piano Concerto, K.41; Debussy: Printemps (Barenboim)
9.00 World of Science
9.25 Music Quiz
10.05 (Stereo): Maurice Andre, trumpet — D. Scarlatti: Sonata for Six Trumpets; Couperin: Piece for Trumpet and Organ; Vivaldi: Largo from Four Seasons; Jolivet: Trumpet Concerto; Handel: Trumpet Concerto in G Minor; Schubert: Variations on The Trout
12.00 The Way We Appear — Israeli society as it appears in the theatre, (part one)
12.15 (Stereo): The Jerusalem Symphony Orchestra — Rossi: Sinfonias, Canzones and Galliards (Yoav Talmi); Dallapiccola: Canti di Prigionia (Gary Bertini); Vivaldi: Flute Concerto in C Minor (Noam Buchman, Yuval Zaliouk); Rossini: Introduction, Variations and Finale for Clarinet (Amnon Zamir, Yohanan Kaldi); Menotti: Sebastian (Bruno Campanella); Respighi: Pines of Rome (Ros-Marba)
15.00 Internment Thoughts — with architect Moshe Safdie
[illegible]
Dvorak: Quartet, Op. 87; Schubert: Quintet in A Major, Op. 114, The Trout (with Peter Mark, double-bass)
22.05 Shmuel Almog's talk show
00.30 (Stereo): Midnight Concert

2nd

9.05 Joke After Joke — Back to School
9.35 Sights in Israel with Azaria Allon
10.05 Weekly news magazine
11.05 An Evening with the Dudaim. Special programme celebrating the 20th anniversary of the Dudaim duo.
13.05 My Father's Home.
13.50 Announcements on entertainment and the arts
14.10 Let the Notes do the Talking
15.05 Light Classical Music
16.05 Yesterdays — with Prof. Ezra Fleischer
17.10 "Another Angle" on a familiar figure
18.04 Matter Receiving Attention — Gideon Lev-Ari talks about current problems with listeners
18.30 Sports commentary
19.05 Weekly news magazine
19.47 Bible Reading, Daniel 7, 8
20.05 Mixed Notes — potpourri of music
20.45 Sports commentary
21.05 Middle East Crossroads — political commentary
22.05 Songs for the end of Sabbath
23.05 Second Chance — Educating adults
00.10 Hebrew songs

Army

8.05 Songs, comedy skits
9.05 The Happy Choir — songs and stories for children
10.05 Songs
11.05 Sunstroke — entertainment with Dori Ben-Zeev
13.05 Personal Questions
14.05 Record of the Week
15.05 Golden Oldies
16.05 An Hour with Noam Sheriff
17.05 Out of the Ordinary — with a prisoner in the Ramle jail
18.05 The Seven Muses — series dealing with early civilizations. — Japan
19.05 This Week 30 years ago
20.05 Argentinian Music
21.05 On Jewish Tradition
22.05 Rock Plus
00.05 Night Birds — songs, chat with Illy Gorlitzky

FOREIGN LANGUAGE SELECTIONS
French
7.15 (Fourth, Fifth) 15 min. including review of Hebrew press
14.30 (Fourth, Fifth) 30 min.
18.05 (Fourth) 5 min.
20.15 (Fourth) 15 min.
22.30 (Fifth) 25 min.
24.00 (Fifth) 30 min.
Yiddish 6.25, 18.30 (First)
Hungarian 19.15 (Fifth) 15 min. Saturdays (First) 30 min.
Rumanian 6.30, 19.45 (First)
Russian 6.20 (First), 19.15 (First, Fifth)
Georgian 6.10 (First), 19.15 (First, Fifth)

THIRD PROGRAMME
Light music from 6.00 a.m. to 12 p.m. daily, with an interruption for the news.

SUNDAY

John Lennon
Army, 21.30

TV

EDUCATIONAL: 8.10 English 6. 8.30 Language and Communication 3-5. 9.00 English 8. 9.20 Math/Geometry 6. 9.40 Programme for kindergarteners. 10.10 Literary Selections 10.30 Math/Geometry 5. 11.10 Algebra/Geometry 8. 12.20 Literature 7-8. 12.40 Geography 6 13.40 Biology 9-10. 15.30 Everyman's University 16.00 Handiwork 16.15 English 9 16.30 Popular Science — documentary
CHILDREN'S PROGRAMMES:
17.30 Telepele
17.50 Cartoons
18.00 Clue Club — animated series about four youngsters and their dogs who act as a detective team
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Primus — new action series about deep sea divers
19.00 News and weekly magazine
HEBREW PROGRAMMES
resume at 20.00 with The Odd Couple — comic series based on the characters from Neil Simon's play. With Tony Randall and Jack Klugman
20.30 Another Hit — popular songs
21.00 Mabat newsreel
21.30 Second Look: news background material and analysis
22.00 Late Call — part three of a four part BBC dramatization of Angus Wilson's novel about an elderly couple who are forced by circumstances to retire and move in with their widowed son. Starring Dandy Nichols, Michael Bryant and Leslie Dwyer.
23.00 Behind the Headlines
23.45 Almost Midnight — News
JORDAN TV (unofficial):
17.40* Cartoons. 18.00 I Dream of Jeannie 18.30 French Hour. 19.00 News in Hebrew. 19.45 Music Box. 20.00 News in Arabic. 20.30 Going Straight 21.10 Love Boat 22.00 News in English. 22.15* Hawaii 5-0.

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Ravel: Daphnis and Chloe, Suite No. 2 (Barenboim); Haydn: Cello Concerto in C Major (Jacqueline du Pre, Barenboim); Brahms: Clarinet Sonata in F Minor (Gervase de Peyer, Barenboim) [illegible]
[illegible] Pinchas Zukerman, Gregor Piatigorsky and Daniel Barenboim in recordings of the Israel Festival 1976 — Beethoven: String Trio, Op. 9, No. 2; Mozart: Piano Quartet in E-flat, K.493
13.00 (Stereo): Noon Concert — Dieter: Concerto for 2 Flutes in D Major; Schumann: Symphony No. 3
15.25 Speaker's Podium — Prof. Martin Seliger discusses ideology (repeat)
15.55 Notes on a new book
16.05 (Stereo): Haydn: Stabat Mater; Jiraczek: Stabat Mater
20.15 Music Symposium
21.00 Everyman's University
21.30 Reflections on the Bible portion of the week
21.50 Lesson in Halacha
22.05 (Stereo): The Beersheba Orchestra, Mendi Rodan conducting — Britten: Sinfonietta Op. 1; Beethoven: Piano Concerto No. 2 (Arieh Vardi); Kopytman: Variations on an Old Tune; Mozart: Symphony No. 40
00.10 (Stereo): Midnight Concert — Mozart: Piano Sonata in E Minor, K.304 (Szeryng, Hebler); Mozart: Divertimento in G Major, K.63

2nd

8.10 Good Morning — songs, chat
12.30 Israeli songs
14.10 Stage and Screen — songs from musicals
15.05 Sephardi songs
16.10 Direct line
17.10 Radio drama
18.05 Programme for senior citizens
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Daniel 9, 10
20.05 Middle East Crossroads (repeat)
21.05 Light Music for wind ensembles
22.05 Questions and answers on *Halacha*
23.05 Magazine on culture, art and entertainment

Army

7.07 On drivers and traffic: reports from police positions; features on transportation, quizzes, information on tours of the country
9.05 Morning Party — music. "Red Line" — Listeners may call 03-830222 the moment something newsworthy happens
13.05 Songs
14.05 Sports magazine
15.30 Needle in a record stack
17.45 Sports magazine
18.05 Magazine on man and the environment
18.35 Meet the Elected — Zeev Segal interviews MK Naftali Feder (Mapam)
19.05 Yitzhak Shauli's talk show
20.05 Let's Listen — Nathan Dunevitch presents new records
20.35 From a Jewish point of view — with Hanna Zemer
21.00 Mabat — Army Radio transmits the television newsreel for the benefit of soldiers and drivers who cannot watch television
21.30 Tonight's Star — John Lennon
22.05 Personal Questions — repeat broadcast of an interview with Prof. Sa'adia Amiel recorded seven years ago, marking the 30th day of his death
23.05 Jazz Hour
00.05 Night Birds — songs, chat with Edna Shavit

MONDAY

Bracha Eden and
Alexander Tamir
Radio 1st, 22.05

TV

EDUCATIONAL: 8.15 English 6. 8.35 Language and Communication 3-5. 9.00 Mathematics 7. 9.20 English 5. 10.30 Programme for kindergarteners. 11.10 English 8. 11.30 Mathematics. 12.00 Biology 9-10. 12.40 Language 7. 13.00 Literature 10-12. 12.40 Nature. 15.30 Engineering 5-6. 16.00 Programme for kindergarteners. 16.30 Science Fiction 17.00 Documentary — the Indian Ocean
CHILDREN'S PROGRAMMES:
17.30 Bim — French film for children. Narrated by Jacques Prevert
ARABIC-LANGUAGE programmes:
18.30 News Roundup
18.32 Sports
19.27 Programme announcements
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Morasha —
20.30 Big Screen, Little Screen — bi-weekly magazine on the cinema
21.35 Holocaust: The Gathering Darkness. Part one of Gerald Green's four-part series about the lives of two families in Nazi Germany during the years 1935-1945
23.55 Almost Midnight — news
JORDAN TV (unofficial):
17.40* Laff a Bit. 17.55 Chorlton and the Wheelies 18.05 Man from Atlantis 18.30 French Hour 19.00 News in French 19.30 News in Hebrew. 20.00* News in Arabic 20.30 Maggy and Her 21.10 Documentary 22.00 News in English 22.15* Return of the Saint.

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Bolamortier: Concerto in B Minor for 5 Flutes; Mozart: String Quintet in C Major, K.515; Beethoven: Leonore No. 3 Overture (Lorin Maazel); Rachmaninoff: Rhapsody on a Theme by Paganini; Dvorak: String Serenade in E Major, Op. 22 (Barenboim)
10.05 Radio story
10.35 Lesson in spoken Arabic
10.40 Literary discussion — the dramatic monologue (part four) [illegible]
[illegible] Shostakovich: Piano Concerto (Previn, Bernstein)
15.25 World of Science
15.55 Notes on a new book
16.05 (Stereo): The Beersheba Orchestra, Mendi Rodan conducting — works by Britten, Beethoven, Kopytman and Mozart
20.15 (Stereo): For the Collector
21.00 Everyman's University
22.05 (Stereo): Recordings of the 1978 Israel Festival — Bracha Eden and Alexander Tamir, Duo-Pianists — Kopytman: Variations (Basso Recitativo); Schubert: Grand Duo in C Major, Op. 140; H. Alexander: Six Israeli Dances; Schubert: Rondo, Op. 138; Two Marches, Op. 121
23.23 (Stereo): "23:23" — Great Works of the 20th Century: Moses Pergament: Sonatina for Flute and String Orchestra; Hans Holve: Concertino 3; Aka Hermanson: Two Pieces
00.10 (Stereo): Musical Miniatures

2nd

8.10 Good morning — songs, chat with Rivka Michaeli
12.30 Israeli songs
14.10 Musical adventures
15.05 Sabbath songs
16.10 Magazine on health and medicine
17.10 Meni Peer's talk and entertainment show
18.05 On Economics and Business
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Daniel 11, 12
20.05 Gideon Lev-Ari's weekly column (repeat)
21.05 Jazz corner
22.05 Antisemitism Today (repeat)
23.05 "Radio Information" — all you always wanted to know and didn't have whom to ask

Army

7.07 "707" — Alex Anski presents selections of music and items from the morning newspapers
9.05 Morning Party — music. "Red Line" — Listeners may call 03-830222 the moment something newsworthy happens
12.05 Songs, regards
13.05 Songs
14.05 At your leisure — weekly magazine on entertainment and leisure activities
17.45 Sports magazine
18.05 The role of the medic — IDF medics discuss their work
18.57 Programme announcements
19.05 An hour with the Eylon quartet
20.05 The history of rock music
20.35 "Headline" — international news with Yosef Lapid
21.00 Mabat — transmission of the TV newsreel for soldiers and drivers who cannot watch television
21.30 Folk Songs
22.05 Classical Music
00.05 Night Birds — songs, chat with Pnina Bat Zvi

VOICE OF PEACE
Continuous music 24 hours a day. News broadcasts: Weekdays — hourly 7.00 a.m.-18.00 p.m.; 22.00-24.00. Saturdays 9 a.m.-18.00 p.m.; 22.00-24.00.

TUESDAY

José Feliciano
TV, 21.30

TV

EDUCATIONAL: 8.10 English 5. 8.30 Math Geometry 6. 9.00 English 8. 9.20 Math Geometry 5. 10.10 English 9. 10.30 English 6. 10.50 Advice and Guidance 7. 11.10 English 7. 12.30 Algebra/Geometry 8. 12.20 Geography 6. 13.00 Mathematics 15.30 English 5 15.45 Advice and Guidance 7. 16.00 Stories 16.15 Programme for kindergarteners 16.30 Everyman's University
CHILDREN'S PROGRAMMES:
17.30 Telepele
17.50 Cartoons
18.00 "Faster, Higher, Stronger" — Sports magazine
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Special regards
19.00 Family magazine
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Nine Squared, TV game with Uri Yaffe, Meir Uziel, Shlomo Bar-Shavit, Uri Sela, Zippi Shavit, Meir Shalev, Dubi Gal, Zeev Aner and Moshe Timor
20.30 Kolbotek
21.00 Mabat newsreel
21.30 Jose Feliciano in Concert with the Edmonton Symphony Orchestra
22.25 Baretta: Nothing for Nothing. Starring Robert Blake as police detective Tony Baretta
23.15 Behind the Headlines
23.50 Almost Midnight — news
JORDAN TV (unofficial):
17.40* Laff a Bit. 17.55 Mumfie 18.10 Oregon Trail 18.30 News in Arabic. 20.30 The Second Hundred Years 21.10 Onedin Line 22.00 News in English. 22.15 Crown Court

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Beethoven: Symphony No. 1 (Nevil Marriner); Brahms: Sextet No. 1 (Amadeus); Rachmaninoff: Piano Concerto No. 3 (Ashkenazy)
10.05 Radio story
10.35 Lesson in spoken Arabic
10.40 Programme for senior citizens
11.35 Music from different lands
12.05 (Stereo): Hindemith: Sonata for Viola Solo No. 1, Op. 25 (Uri Meir); Mozart: Trio for Piano, Violin and Cello, K.498 (Tal, Meir, Tamir) [illegible]
[illegible] Op. 18 (Richter)
15.25 Literary magazine
15.55 Notes on a new book
16.05 (Stereo): Schubert: Arpeggione Sonata (Gendron); Beethoven: Sonata No. 29 in B-flat, Op. 106, Hammerklavier (Mindru Katz)
17.20 Music Quiz
20.15 (Stereo): Mindru Katz plays — Haydn: Aria con Variazioni; Marcello: Adagio
20.30 (Stereo): The Jerusalem Symphony Orchestra — All-Mozart: Symphony No. 38 in D Major, K.504, Prag (Otto Klemperer); Piano Concerto in D Minor, K.466 (Mindru Katz, Gary Bertini); Violin Concerto No. 5 in A Major, K.219 (Mendi Rodan); Der Schauspieldirektor (Lukas Foss)
23.00 Radio Drama
00.10 (Stereo): Choir pieces by Lasso, Schumann, Dvorak, Bartok, Gabrieli, Schuetz, Mendelssohn and Ligeti

2nd

8.10 Good morning — songs, chat
12.30 Israeli songs
14.10 Around the world through songs
15.05 Sephardi songs
16.10 Entertainment
17.10 Court House
18.19 Weekly Magazine on religious life
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Ezra 1, 2
20.05 "Another Angle" on a familiar figure
21.05 Cantorial music
22.05 *Am Yisrael Hai* — monthly magazine on Jewish communities in Israel and abroad
22.30 Programme on *Halacha*
23.05 Small World — travel

Army

7.07 "707" — Alex Anski presents selections of music and items from the morning newspapers
9.05 Morning Party — Music. "Red Line" — Listeners may call 03-830222 the moment something newsworthy happens
12.05 Songs, regards
13.05 Songs
14.05 Irving Berlin — Yossi Graber presents the story of the cantor's son who wrote many of America's most popular songs
15.05 All Together — Entertainment for people young in age and young in spirit — music, games, fashion, prizes and discussions about relations between parents and teenagers, girls and boys
17.45 Sports Magazine
18.05 Cross Examination — Nathan Dunevitch's bi-weekly interview programme
19.05 As You Like — songs and skits by special requests
20.05 Rock Plus
20.55 Lesson in spoken Arabic
21.00 Mabat — radio transmission of the TV newsreel
21.30 Tonight's Star — Ariel Silber
22.05 Tonight's interviews: discussions with Michael Handelzaltz
00.05 Night Birds: songs, chat with Sara Doron

NEWS COMMENTARY
Second Programme: Following the news at 7 a.m. 1 p.m. and 7 p.m. **Army Radio:** Following the 8 a.m. and 5 p.m. news and at 11.40 p.m.

WEDNESDAY

Gila Yaron
Radio 1st. 12.05

TV

EDUCATIONAL: 8.10 English 6. 8.30 Literary Selections. 9.20 Science 6. 10.10 English 7. 10.30 Art 10.50 Science and Nature. 11.10 English 8. 11.30 English 9. 12.00 Literature 7-9. 12.20 English 6. 12.40 Biology 9-10. 13.00 History 15 30 Nature 6. 15.45 Mathematics 5-6. 16.00 Programme for kindergarteners. 16.30 Road Safety. 16.35 David Copperfield
CHILDREN'S PROGRAMMES:
17.30 Question of Time — quiz
18.15 Cartoons
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Youth magazine
19.00 Friends of Man — special relationships between men and animals around the world
19.27 Programme announcements
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with The Brothers: Invitations
20.50 Beauty Spot — Uri Dvir recommends sites and tours in Israel
21.00 Mabat newsreel
21.30 Moked
22.00 Holocaust: The Road to Babi-Yar — part two of Gerald Green's four-part series about the lives of two families in Nazi Germany during the years 1935-1945
23.40 Almost Midnight — News
JORDAN TV (unofficial):
17.50 Cartoons 18.00 The Partridge Family 18.30 French Hour. 19.00 News in French 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Mind Your Language 21.10 The Sullivans 22.00 News in English 22.15 Police Woman

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Handel: Royal Fireworks Suite; Moscheles: Concertino in F Major for Flute and Oboe (Nicolet, Holliger); Schumann: Symphony No. 1 (Zubin Mehta); Mendelssohn: Piano Concerto No. 1 (Rudolf Serkin, Ormandy); Tchaikovsky: Sleeping Beauty Ballet
10.05 Radio story
10.35 Lesson in spoken Arabic
10.40 Folk stories (part four)
11.35 Music from the Middle Ages [illegible]
[illegible] Quartet for Clarinets
15.55 Notes on a new book
16.05 (Stereo): Cilla Grossmeyer and Eldad Neumark play — songs by Kozeluch, Gelbrun, Abrabanel and Ben-Haim; The Dutch Radio Orchestra, Jean Francaix conducting — Branula: Viennesque; De Falla: Nights in the Gardens of Spain; Asher: Symphony No. 2; Albeniz: 8 Pieces from Iberia
20.15 Music Magazine — the quartet
21.30 Music Symposium — Musicology and Archaeology
22.05 (Stereo): Weber-Mahler: The Three Pintos (conducted by Gary Bertini) (complete opera)

2nd

8.10 Good Morning — songs, chat
12.30 Israeli Songs
14.10 Selection of opera music
15.05 "Ho-Ha" — live show of jokes, songs and prizes
16.05 Magazine on science, technology and medicine
16.10 Press conference
17.10 Joke After Joke — songs, humour, gags (repeat)
18.05 On Economics and Business
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Ezra 3, 4
20.05 "Close to my Heart"
21.05 Pop music
22.05 Beautiful Land
23.05 Can we help you? — a panel answers listeners' questions about taxes

Army

7.07 "707" — Alex Anski presents selections of music and items from the morning newspapers
9.05 Morning Party — Music. "Red Line" — Listeners may call 03-830222 the moment something newsworthy happens
12.05 Songs, regards
13.05 Songs
14.05 Foreign language hit parade
17.45 Sports Magazine
18.05 "Controversy" — discussion on controversial topics, moderated by Yosef Lapid
18.57 Programme announcements
19.05 Alone in the Water — the story of naval commando fighters (repeat)
20.05 Mediterranean Atmosphere
21.00 Mabat — radio transmission of the TV newsreel
21.30 Folk songs
22.05 Tender is the night — music
23.05 Rock Music of the Seventies
00.05 Night Birds — songs, chat with Pinhas Eldan

VOICE OF AMERICA
NEWS SHOWS
1259 kilo Hertz:
5-6 and 8-8.30 a.m. — Daily breakfast show with news, popular music and interviews.
11-12 p.m. — News, analysis and topical reports.
6-6.30 a.m. — Daily breakfast show, as above.
791 kiloHertz:
9-10 p.m. — VOA magazine, with Americana, science and cultural news, roundup of news.

EASY HEBREW BROADCASTS
15 minutes of news and features twice daily. First Programme — 11.35 a.m. and 7 p.m.

THURSDAY

Arthur Hailey
Jordan, 20.30

TV

EDUCATIONAL: 8.10 Math 7. 8.30 English 6 9.00 Mathematics 9 9.20 Our Hour — poems for children. 10.10 English 9 10.30 Science 6. 10.50 Programme for kindergarteners. 11.20 Language and Communication 3-5 12.00 Art 12.25 Literature 10-12. 13.00 Advice and Guidance 7 15.30 English 7. 16.00 This Is It — live youth magazine 16.40 Books and stories 17.00 Art.
CHILDREN'S PROGRAMMES:
17.30 Children Round the World
18.00 What's Up: people and events in the news
ARABIC-LANGUAGE programmes:
18.30 News
18.32 Flipper: series about the escapades of Flipper the dolphin
18.55 I Have a Question — a panel answers questions from the audience
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with the Match of the Week
20.50 Programme Trailer
21.00 Mabat Newsreel
21.35 Documentary — Portrait of an Artist — the story of the Jewish artist Maurycy Gottlieb who died in 1879 at the age of 23
22.15 Will Shakespeare — part four of a six part series about the life of William Shakespeare
23.05 Behind the Headlines
23.45 Almost Midnight — news
JORDAN TV (unofficial):
17.45* Cartoons 18.05 Little House on the Prairie. 18.30 French Hour 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Bestsellers — Wheels by Arthur Hailey. Starring Rock Hudson and Lee Remick. 22.00 News in English 22.15* Movie of the Week.

RADIO 1st

7.07 Morning Melodies
8.10 Morning Concert — Copland: Symphony for Organ and Orchestra (Power-Biggs, Bernstein); Bernstein: Suite for Clarinet and Piano; Morton Gould: Latin-American Sinfonietta; Gershwin: Piano Concerto in F Major (Earl Wilde, Arthur Fiedler); Elliot Carter [illegible]
[illegible]
12.05 (Stereo): Schubert: 5 Lieder from Schwanengesang (Rischon, Neumark); Bartok: 14 Bagatelles for Piano (Sara Bodenkin, Rabinovich); Zvi Avni: 3 Songs
13.00 Noon Concert — Copland: Appalachian Spring (Bernstein); Beethoven: Spring Sonata No. 5 (Yehudi and Hephtzibah Menuhin); Vivaldi: Spring
15.25 Magazine on entertainment and the arts
15.55 Notes on a new book
16.05 (Stereo): The South-West Germany Broadcasting Choir, Marinus Forberg conducting: Schubert: Psalms: The Orchestra of Radio Stuttgart, Gary Bertini conducting: Chopin: Piano Concerto in E Minor No. 1 (Christian Zimmermann); Berlioz: Symphonie Fantastique
20.15 Music Magazine
21.00 Everyman's University
21.30 Talmud Lesson
22.05 (Stereo): Light Night Music
23.30 Artists of Yesteryear — Bruno Walter
00.10 (Stereo): Musical Miniatures

2nd

8.10 Good morning — songs, chat
12.30 Israeli songs
14.10 Stage and Screen — songs from musicals
15.05 Sephardi songs — recordings of a live performance
16.10 "Any questions?"
17.10 Lucky Winner — quiz
18.05 Free Time: Magazine on hobbies and recreation
18.43 Sports magazine
19.00 People and events in the news
19.47 Bible Reading: Ezra 5, 6
20.05 In the Lion's Den — Dr. David Hed defends women's right to end unwanted pregnancies (repeat)
21.05 Folk songs
22.05 My Father's Home
23.05 Just Between Us — Gideon Lev-Ari talks about current problems with listeners.

Army

7.07 "707" — Alex Anski presents selections of music and items from the morning newspapers
13.05 Songs
14.05 Hebrew hit parade
17.45 Sports magazine
18.05 Weekly magazine on economics
19.05 Weekly magazine on culture and entertainment
21.00 Mabat — radio transmission of the TV newsreel
21.30 Tonight's star — The Moody Blues
22.05 Reincarnation — Myth and Facts (repeat)
23.05 Psychologists and psychiatrists answer listeners' questions
00.05 Night Birds — songs, chat with Omri Nitzan

NEWS IN ENGLISH
7.00 (Fourth, Fifth)* 14.00 (Fourth, Fifth)* 17.50 (Fourth)* 20.00 (Fourth)* 22.00 (Fifth)* 00.30 (Fifth)*
* Fourth programme: 737 kHz; Jerusalem area 674; central Israel 1025
* Fifth programme: Short wave and FM 55 2 MHz

BBC
1322 KiloHertz:
Overseas Service newsreels at 14.00, 17.00 and 20.15

HAMARTEFF GALA-WINES OF DISTINCTION

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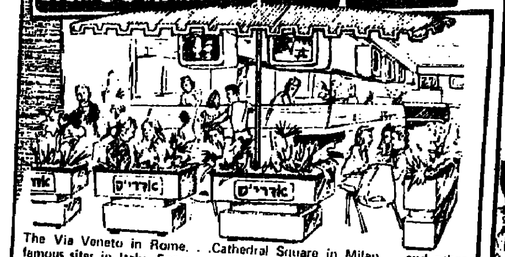

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Crafts of the East

The Philippines are made up of 7,000 islands, some of which are developed and urbanized. But in the mountain hamlet of Lubagan, women still carry water from a stream in tiers of round bowls on their heads. (Camera Press)

SHOP TALK

Sibyl Zimmerman

SOME INTERESTING pieces from the Far East are available at Manila-Asian Arts and Handicrafts, at 33 Rehov King George in Jerusalem, just opposite the Tourist Office. The proprietor of the new shop (it opened in July) is Daniel Jagudnik.

The French-born shopkeeper who has been living in Israel off and on for the past 16 years, and his British-born wife recently spent six months in the Philippines where her parents live. This is where he got an idea.

"Israelis like wood and baskets and this is what is missing in Israel; you don't have a shop like this in Jerusalem yet."

What I liked best around the store is the fact that one complete wall has tastefully arranged crafts from the Philippines, India and Japan; the other wall has Israeli-made gifts. In between is a very wide aisle for browsing.

Some of the items from the Philippines which caught my eye are wooden nut, candy, appetizer and salad bowls in a wide variety of shapes and styles, IL80-300; a number of different styles of handbags, IL180-200; well-made and intricately designed baskets, IL40-95; wicker trays, at IL150-400; floor mats from the Philippines and Taiwan in round and rectangular designs at IL170-500.

There are also place mat sets, macrame hangings, oil paintings and charcoal prints — all from the Philippines — as well as some more expensive but very interesting hand-carved wood boxes and hand-painted papier mâché boxes from India.

The Capiz chandeliers and lamps, made from small mother of pearl discs, are unusual and attractive; the most expensive chandelier is IL1,800, others are IL300-600.

Drinking glasses and desert sets from Japan in interesting styles are on display. One dessert set comes with 5 bowls in a lotus-leaf design and wood-handled fruit forks.

Piral, Italian ceramic glazed cookware is new to Israel. Daniel says he is selling it because he likes the way it looks. (So do I). Done in orange and brown, the casseroles, soup pots, and other shapes are lovely for baking, stove-top cooking and serving at the table. Daniel says they're especially good for onion soup. These are reasonably priced from IL80-212.

On the opposite wall are trays, bowls and vases from Persia, and the typical turquoise patina and brass Israeli giftware.

Soon Daniel will open the upstairs with additional giftware and Philippine batik dresses.□

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Doctor in the house

CINEMA REVIEWS

HOUSE CALLS. Glenda Jackson, Walter Matthau, Art Carney, and Richard Benjamin. Directed by Howard Zieff.

THIS is almost another gauzy, cotton-candy American comedy, easily-digested and easily-forgotten, except for the colossal miscasting of Walter Matthau as a sexy playboy-surgeon and Glenda Jackson as a homey, cake-baking divorcee.

The American medical profession is the many-headed beast on the chopping block in *House Calls*, and the chief villain is superbly played by Art Carney who, as Dr. Willoughby, a senile, absent-minded, antiquated surgeon, is determined to be re-elected as chief of staff of Kensington General Hospital, his EKG permitting.

Prune-faced, long-limbed Dr. Charlie Nichols (Walter Matthau), who is about as sexy as Woody Allen in a bathing cap, comes loping onto the screen as a recently-bereaved husband with a phenomenal bedside manner. All the gay divorcees and merry widows on whom he has practised his surgical skills, as well as all the young, succulent, empty-headed nurses at the hospital offer to console Charlie. And Charlie is determined to be consoled, making nightly "house calls" until he meets up and tangles with out-patient Ann Atkinson (Glenda Jackson).

English, not-so-young, divorced, with scruples and a 16-year-old son, Ann reminds Charlie not so kindly that the majority of tonsillectomies, appendectomies, hysterectomies and gall-bladder operations performed in American hospitals today are totally unnecessary. And she insists that, if Charlie wants to be with her, he has to give up philandering and remain faithful. Otherwise, she's just not interested.

Charmed and under duress, Charlie agrees to a two-week trial period of fidelity, which is when the film begins to flounder, with their romance blossoming into a corny, silhouetted-in-the-sunset, duet. The widow of Harry Grady enters, however, just in the nick of time, threatening to spoil the romance but resuscitating the film.

Harry Grady, a millionaire baseball team owner, and friend of the senile Dr. Willoughby, died on the operating table at Kensington because of medical ineptitude. His widow (rousingly played by newcomer Candice Azzarra), a gum-chewing, painted, no-nonsense blonde from Brooklyn, threatens to file suit to prevent the hospital from receiving the $5m. bequeathed to it by her husband.

Charlie is drafted by Willoughby to talk her out of the legal proceedings and in so doing almost loses Ann.

Oscar-winner Glenda Jackson, too large for her role, makes Ann Atkinson expand in the most unlikely places to meet her dramatic dimensions. But as in *A Touch of Class*, another inconsequential American comedy which enjoyed success a few years ago and is currently playing in Tel Aviv, Glenda is at her best as a bristling, prickly wench.

The most hilarious scene in the film has Walter Matthau dressed in drag after Glenda Jackson, bent on vengeance, steals his clothes. Another moment of screen immortality is achieved when Matthau and Jackson, innocent of the *Kama Sutra*, try a new position in bed. □

Ruth Ariella Broyde

Glenda Jackson and Walter Matthau stars of the comedy "House Calls."

THE URANIUM CONSPIRACY. Fabio Testi, Assaf Dayan, Janet Agren, Sigfried Rauch, and Oded Kotler. Directed by Menachem Golan.

WITH AN opening scene and musical score a bit too reminis-

(Continued overleaf)

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هكذا من الاصل

(Continued from page K)

cent of his last film, *Operation Thunderbolt* (based on the Israeli rescue mission in Entebbe). Golan's new film is nevertheless as professional cinematically as anything currently being produced in Hollywood, with tantalizing locations in Zaire, Vienna, Milan, and Amsterdam filmed by the talented Israeli cameraman Adam Greenberg.

Missing, however, are the sincerity and authenticity of dialogue and character that made Golan's Entebbe film so convincing.

The Uranium Conspiracy is part-fiction, part-documentary, based on the speculation that in 1968 the Israelis were directly involved in the disappearance of 200 tons of uranium — "yellow cake" — from a freighter in the Mediterranean.

Renzo (Fabio Testi), a dashing Italian soldier of fortune and an incorrigible skirt-chaser, is an undercover agent working for the Israelis in an uranium mine in Zaire. His contact man and unlikely friend is Dan (Assaf Dayan), a stable family man, kibbutznik and patriot, serving his country.

One day Renzo uncovers a secret plan to ship a large amount of yellow cake to an unnamed Arab country building an atomic reactor in the Sahara.

The mastermind behind the scheme is an unscrupulous German baron, anonymous until Renzo succeeds in seducing his beautiful secretary Helga (Jennette Agren).

Renzo's life becomes complicated when he falls in love with Helga; she unwittingly becomes a pawn in the Israeli plot to capture the freighter and blow up the cargo.

The dialogue is often vapid, predictable and superfluous, except for the scene in which Renzo and Dan manage to con their way into the baron's closely-guarded estate and ransack his secret files. Their ineptness as impersonators and their Arabic slang provide some of the funniest moments of the film.□

Ruth Ariella Broyde

THE BOYS IN COMPANY "C." Starring Stan Shaw. Directed by Sidney J. Furie

DIRECTOR Furie will be accused of presenting a war film with superficial characters. He will also be accused of presenting too simple a view of the dehumanizing, depersonalizing brutality of both Marine Corps basic training and the Vietnam war. And, worst of all, some people won't know whether Furie and his cast of relatively unknown actors have given us a comedy or a drama. But this may be, in the end, what makes the film worth seeing. The war itself became, near its end, banal, and perhaps the best way to present the evil of that banality is through stereotype and superficiality.

Without charm, glamour or character development, much of what the Vietnam war was about comes across — the dope smoking, the doubt-ridden soldiers, their frustration, despair and heroism. Few were sure who the enemy was; one could not be certain if the greatest atrocities were being perpetuated on Vietnamese or on American soldiers.

The message is not particularly anti-war. If the film is against anything, it is against the futility of dying in battle in general and in Vietnam in particular. It reflects American frustrations today, and the current questioning of what that war was really about in the first place. Its characters — the Italian from Brooklyn, the Los Angeles Black dope pusher, the innocent farm boy, the hippie, the blood-thirsty captain — are all stereotypes. Somehow, they become real — perhaps because that war itself has become stereotypical.

Perhaps the film says a great deal by saying so little.□

David George

(From left to right) *Herbert Fux, Fabio Testi and Jay Holler in Menachem Golan's "The Uranium Conspiracy."*

Bonaparte's treat

ANYONE harbouring doubts about the level of gastronomy in Israel would do well to visit Eilat.

The small Red Sea port probably has more good restaurants per square kilometre than any other place in the country. This certainly is due, at least in part, to the town's dependence on the tourist trade.

At the same time, the town's culinary scene also benefits from the relatively large number of North African Jews who have settled there. Heirs to a rich gastronomic heritage, stemming from both the Middle East and France, their influence on the food of Eilat is a very positive one.

On a recent visit to Eilat, we tried a small restaurant known as Casablan, nestled beside a service station at the entrance to the town on the Arava road. It is difficult to find, and even when we got there we weren't sure it was the eating place recommended to us by an Eilati acquaintance.

A glance into the glass-fronted refrigerator, at the selection of first and last courses, convinced us that we were in the right place. We accepted a table near the ventilator (the air conditioning was not functioning) and consulted with the obviously knowledgeable proprietor.

Having ascertained that we would enjoy spicy dishes, as well as those more subtly seasoned, he brought a large platter of *hors d'oeuvres*, including an excellent preparation of marinated zucchini, two types of eggplant salad and a finely seasoned preparation of pitted green olives.

I broke a longstanding habit and ordered a *rosé*, Grenache, bottled by Hamartef. Usually I find *rosé* rather insipid, but this particular bottle was light and refreshing in the desert heat.

My main course was a *filet sauté à la Marengo*. Marengo, the site of one of Napoleon's victories, is used to describe more than one dish. In this case, the filet was braised and cooked in white wine with just a hint of fresh tomato added at the last moment. The rich gravy was unthickened.

My companion chose to try the roast lamb, a dish which, while more simple in execution, was just as good. A large plate of roast potatoes accompanied the meat.

MATTERS OF TASTE

Haim Shapiro

For dessert I decided to have a relatively simple *crème caramel*, a dish which when properly prepared is a fitting conclusion to a rather rich meal. It was quite satisfactory.

My companion chose a more extravagant dish, apricot mousse, a *tour de force* of fruit and cream suited for those with a stout heart and a good digestion. It was delicious, if overwhelming. The Turkish coffee was good.

The bill for two, including a bottle of wine and several bottles of soda, came to IL440.

AFTER the battle of Marengo, in the Italian Piedmont, where Napoleon decisively defeated the Austrians, the general is said to have demanded a fine meal from his chef. The desperate chef, finding only a scrawny chicken, bread, oil, brandy, garlic, tomatoes, a few eggs and some crayfish, prepared the chicken in the usual Provencal manner (stewed with tomatoes) and garnished it with fried eggs and crayfish.

Since then, chicken (or veal) Marengo has come to mean many things to many people. Some cookbooks insist that it should include anchovies. A friend of mine prepares a chicken in thick wine sauce, and calls it Marengo. And I have a late-19th century French cookbook which says that chicken or veal Marengo should be covered with a puree of vegetables and mushrooms.

To the local cook, I would suggest — in any dish which calls for veal — that breast of turkey be used. It is far less grand, but considerably cheaper. And it cooks far more quickly.

To prepare turkey breast Marengo for four, first brown a clove of garlic in olive oil. Discard the garlic and, over a high heat, brown four generous slices of turkey breast on both sides.

Remove the pan from the heat for a few moments and add a tablespoon of flour. (By taking the pan off the fire, you will keep the flour from scorching.) After mixing the flour into the oil, add a cup of white wine, stirring constantly. Some cooks add a sliver of lemon peel for seasoning.

Simmer for about ten minutes, stirring regularly to keep the dish from burning. A few minutes before serving, add two large (or four small) peeled tomatoes, cut into large sections. Cook the tomatoes only long enough for them to heat thoroughly. Add salt to taste and serve.

As with all dishes with a tasty sauce, this dish could be served with rice. It could also be accompanied by chunks of fresh crusty bread. □

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هكذا من الاصل

Growing pains at 60

CURTAINRAISERS/Catherine Rosenheimer

NEXT MONTH Habimah celebrates its 60th anniversary. Last month, with the opening of the new season, the theatre's fourth artistic director in five years, David Levine, took up his new post: a fact which seems to indicate that, despite being the country's oldest established theatre, Habimah is still experiencing the growing pains generally associated with a very young enterprise.

Levine joined the permanent ranks of Habimah at the start of the 1976 season, when Yossi Yisraeli began his term as artistic director. A year-and-a-half later Yisraeli resigned and his deputy, Shlomo Bar-Shavit, was appointed to succeed him. But Bar-Shavit declined to continue for another two years, as was proposed, claiming that he wanted to return to his acting career.

The Habimah Board of Trustees' decision to appoint David Levine artistic director provoked a storm of protest from the actors — not on personal grounds, they claimed, but because they are not represented on the Board, and did not have a say in the appointment.

Levine takes a realistic view of what he sees as the continuation of a crisis that started in 1969, though he does feel he has a distinct advantage in his new post because he has spent three years in the theatre already, and understands how the system works.

"Until 1969 Habimah operated as a collective," he notes. "Every full-time actor who had been in the theatre's employ for at least five years by 1970, when Habimah became a National Theatre Trust, still has tenure for life and can never be dismissed. All actors employed since 1970 work on an annually renewable contract; this means that, after 60 years of existence, the majority of our actors are permanent. And instead of a director selecting his cast from the most suitable actors available, it tends to be the permanent actors who determine the plays and casting most suitable for our repertoire.

"It will take about 20 years before we reach a situation at Habimah, like in national theatres all over the world, where the selection of actors contracted for a season is determined by their suitability to participate in the repertoire, and not vice versa."

GIVEN the existing circumstances, says Levine, it was almost impossible for his colleague, Yossi Yisraeli, *not* to fail. "Yossi was hailed as the bright new, young, talented director brought in as the saviour of a 58-year-old institution when he took up the reins. Since Habimah's greatest success, *The Dybbuk*, in its first year, the theatre has been waiting for a Messiah. And Yossi was expected to "save" the theatre in a season, or a year at the most. Disappointment was almost bound to follow.

"It was a mistake to take in an artistic director who was a complete outsider, in a theatre with such a hard core of irremovable 'old timers.' He wanted to change everything at once; the problem was not so much the success or failure of individual productions, but allowing sufficient breathing space. When a runner races over 20 metres, he has to plan his pace from the start so as to allow himself enough wind to finish — not start off at top speed."

Levine sees his new job as being, first and foremost, a matter of organization. He feels that a professional director is the person best qualified to act as artistic director of a large theatre. "Doubtless, I shall make mistakes," he says. "But I think they will be of a different nature to those made in the past. I do at least have the advantage of being an 'insider' at Habimah."

THE BIGGEST change Levine is making is in the theatre's repertoire for the coming year. Out of 13 scheduled productions, 11 are original — and new — works by Israeli playwrights.

"I think it is important that the Israeli National Theatre should present plays that mirror our own, local, actuality and contemporary problems. Modern Israeli drama has not yet reached the stage where a particular play can be considered 'typical.' The Haifa Theatre's original productions have mainly been theatrical documentaries, dealing with current problems. In my selection, I have tried to find a balance of plays which are topical, lyrical, surrealistic. And of course I do not intend to be entirely chauvinistic in every production. If Edward Albee, for example, were to write an exciting work with something new to say, we would be delighted to produce it."

Apart from *Troilus and Cressida*, Jean Genet's *Blacks*, and James Saunders' *Bodies*, all Habimah's plays are by contemporary Israeli playwrights or are Yiddish classics.

Levine believes that while plays presented in Habimah's two larger auditoriums have to be planned to appeal to wide audiences, there is no need to lower quality because of this. He points with satisfaction to the fact that Brecht's *Mother Courage* was one of Habimah's greatest hits two years ago. Although last season's biggest box office success was a typical Kishon comedy, *His Friend at Court*, this is not the type of fare Levine intends to provide. □

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Say you saw it in ___ THIS WEEK IN ISRAEL

Say you saw it in ___ THIS WEEK IN ISRAEL

Crime pays

BRIDGE
George Levinrew

THE LAWS of bridge usually punish the offenders. But there are rare occasions when the offending side benefits instead of being punished.

League:
Deal 1
Vul: E — W

NORTH (D)
♠ J 6 8
♥ K J 10 7 4 3
♦ J 8
♣ J 9

WEST
♠ K 9 7 5
♥ 5
♦ Q 3
♣ 10 8 6 4 3 2

EAST
♠ A
♥ A Q 9 8 6
♦ K 9 7 6 2
♣ A 7

SOUTH
♠ Q 10 8 4 2
♥ 2
♦ A 10 5 4
♣ K Q 5

North was the dealer. But before he could open the bidding West passed out of turn. The director correctly ruled that West would have to pass at his first opportunity. It was still North's opening bid and he opened with a weak two-bid in hearts.

Many times a player sitting over a weak two opener would like to make a penalty double. But usually a double in this position is for takeout.

The East player now had a unique opportunity. He doubled, knowing that his partner was barred from bidding on the first round. South's hand did not warrant a rescue bid so he passed, and North could say no more. North-South were set 800 points.

Deal 2
Vul: Both

NORTH
♠ 7
♥ Q 9 7 6
♦ K 10 6
♣ K 9 8 6 2

WEST
♠ A K 9 8 4
♥ 10 5 2
♦ Q 8 5 4
♣ 5

EAST
♠ Q 10 5 3
♥ J 4
♦ J 7 2
♣ A 10 7 4

SOUTH (D)
♠ J 6 2
♥ A K 8 3
♦ A 9 3
♣ Q J 3

The bidding:

SOUTH	WEST	NORTH	EAST
1 ♥	1 ♠	3 ♥	3 ♠
4 ♥	All Pass		

East led the spade three out of turn and the declarer unwisely chose to bar the lead. West had to lead a non-spade and he chose the singleton club. East won with the ace and returned a club for his partner to ruff. East-West had an understanding that a lead such as the spade three was from a high honour. So West made the return, which under other circumstances would be unusual, of underleading the spade ace-king. East won with the queen and returned another club for West to ruff and set the contract, giving the defence a top score.

PROBLEM FOR THE READER

WEST
♠ K
♥ A 9 8 6 4 3 2
♦ 3
♣ K Q 9 7

The bidding: South opens with five spades. All pass.

What is your opening lead?

(The five spade bid assumes no losers outside the spade suit, and partner is asked to raise once for each high honour he holds in spades.) Answer next Friday.

this week at the israel museum jerusalem

SPECIAL RAGTIME CONCERT Sat. 9.9 at 9.00 p.m.
RAGTIME — Multimedia show including slides and original recordings with pianist David Bloch.
Entrance: members IL30; non-members IL40.

SPECIAL EVENT
Sun. 10.9 at 8.30 p.m. (Please note change of date)
Mr. Andre Gregory will lecture on "History of Experimental Theatre in the U.S. and its Influence and Impact on American Culture."

OPENING EXHIBITION Tues. 12.9 at 8.00 p.m.
Homage to Otto Freundlich, 1878-1943. Memorial centenary exhibition of works by a German-Jewish artist. Exhibition lent by Musée de Pointoise and French public and private collections. (Lower Entrance Hall)

FILM Tues. 12.9 at 6.00 p.m., 8.30 p.m.
THIS LAND IS MINE (Britain 1943). Dir. Jean Renoir. With Charles Laughton, Maureen O'Hara.

FOR CHILDREN AND YOUTH
FILM Thurs. 14.9 at 3.30 p.m.
ADVENTURES OF TWO DOGS AND A HAWK — Hungary. Subtitled Hebrew and English.

OPENING EXHIBITION Fri. 15.9
Happy New Year. Selection of greetings cards since the end of the last century. Early 20th Century Posters, from the Design Department's collection (Palevsky Design Pavilion)

CONCERT Sat. 16.9 at 8.30 p.m.
Schubert: Piano Music for Four Hands, with Alexander Tamir and Bracha Eden.
Programme: Grand Duo, opus 130; Fantasia in D minor, opus 103; Rondo in B major, opus 138; Two Marches, opus 121.
Entrance: members IL30; non-members IL40

VISITING HOURS:
Israel Museum: S.M.W.Th. 10 a.m.-5 p.m./Tues. 4-10 p.m./Fri.Sat. 10-2 p.m.
Shrine of the Book & Billy Rose Garden: same as Museum except Tues. 10 a.m.-10 p.m.
Rockefeller Museum: Sun.-Thurs. 10 a.m.-5 p.m./Fri. Sat. 10 a.m.-2 p.m.
FREE GUIDED TOURS IN ENGLISH:
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SONG OF DEBORA, choreography: Sara Levi Tanai
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TEL AVIV, Nahmani, Tuesday, Sept. 26, 8.30 p.m.
GEDERA, Rachel, Thursday, Sept. 28, 8.30 p.m.
KFAR SABA, Heichal Hatarbut, Tuesday, Oct. 17, 8.30 p.m.
BEERSHEBA, Keren, Thursday, Oct. 19, 8.30 p.m.
TIBERIAS, Aviv, Wednesday, Oct. 25, 8.30 p.m.
AFULA, Kol-Ron, Thursday, Oct. 26, 8.30 p.m.
YIFAT, Beit Hatarbut, Sunday, Oct. 29, 8.30 p.m.
KIRYAT MALACHI, Hod, Tuesday, Oct. 31, 8.30 p.m.
JERUSALEM, Jerusalem Theatre, Wednesday, Nov. 15, 8.30 p.m.
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ART GUIDE

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Jerusalem

MUSEUMS

Israel Museum. Exhibitions: Exhibit of the Month: Diana with Poem — colour pop-up lithograph by Larry Rivers with poem by Kenneth Koch, as well as two preparatory prints.
Choice selection of works from adult art classes at the museum. Script, Scroll and Book, in honour of the 30th anniversary of the State. Exhibitions include the **Aleppo Codex** (not on view on Saturdays) and Kuntillet Arjud, synagogue scroll, and mosaic inscriptions from Rehov.
Ettore Sottsass, Jr. — From the End Product to the Product's End. Neolithic Figurines from Shaar Hagolan. **The Apostle James by Rembrandt.** Those Were the Days. What is a self-portrait? Piranesi drawings and etchings from the Arthur M. Sackler collection. Walter Pichler, drawings. Tamar Getter.

Rockefeller Museum — Exhibit of the Month: Bronze figurine of Alexander the the Great, late Hellenistic period. Special Exhibit: Prehistoric hunters' sites in northern Sinai. Mamluk Blazons, 13th-15th centuries C.E.
Visiting hours: Israel Museum: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 4-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-2 p.m. **Shrine of the Book, Billy Rose Art Garden:** Sun., Mon., Wed., Thur. 10 a.m.-5 p.m. Tue. 10 a.m.-10 p.m.; Fri. and Sat. 10 a.m.-2 p.m. **Rockefeller Museum:** Sun. — Thur. 10 a.m.-5 p.m.; Fri., Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Cahana or major Jerusalem hotels; in Tel Aviv at Rococo, Hadran and Kastel. **Free guided tours in English,** Sun., Wed., 11.00 a.m., Tues. 4.30 p.m. from upper entrance hall.

GALLERIES

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Tel Aviv

MUSEUMS

Tel Aviv Museum, 27 Sderot Shaul Hamelech. Exhibitions: prints and illustrations by French artists; Homage to Lubin — mainly drawings of Tel Aviv in the 20's; Dresden Scene — attributed to Bernardo Bellotto; Arnold Newman — approximately 70 portraits of statesmen, scientists, artists (Graphic Arts Hall). Helena Rubinstein Pavilion: Noah Eshkol — rugs.
Visiting hours: Sun., Mon., Tues., Wed., Thur. 10 a.m.-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 7-11 p.m. New Museum building open Sat. 10 a.m.-1 p.m. *free*.
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Goldman's Gallery, 93 Sderot Hanassi, presents an exhibition of drawings by the artist George Shemeah, from September 2 to September 22, 1978. Goldman's Gallery.

Other Centres

Shohar Gallery, Moshav Beit Herut (7 km. north of Netanya, coastal road): Bernard Clements, till Sept. 10. Opening Sept. 16 — A. Giladi. Latest serigraph by Lubin and Gutman. Hours: 8 a.m. — 7 p.m. daily, incl. Saturday. On Friday till 3 p.m. September 8

Hazorea. Wilfrid Israel Museum: Etchings by Tuvia Be'eri until September 23.

WHAT'S ON

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Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from the Martin Buber Building. Buses 9 and 28, School of Education bus stop. Further details: Tel. 85430.
Emunah — National Religious Women's Organization, Tourist Centre, 26 Rehov Ben Maimon, Tel. 02-62468, 30520, 811588.
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SHOWS

A Stone in David's Tower, Sound and Light show in English; every evening (except Friday and festival eves) at 8.45 p.m. at the Citadel near the Jaffa Gate. Monday, Tuesday, Wednesday and Saturday also at 10 p.m. in English. Sunday and Thursday at 10 p.m. in French. Tickets at the entrance. Please come warmly dressed.

MISCELLANEOUS

Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 814822, 7.30 a.m. — 7 p.m.

Tel Aviv

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Canadian Hadassah-Wizo Office, 118 Rehov Hayarkon. Tel. 227060, 8 a.m.-2 p.m.
ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 233231, 762291-2; ORT Jerusalem, Tel. 533141; ORT Netanya, Tel. 33744.
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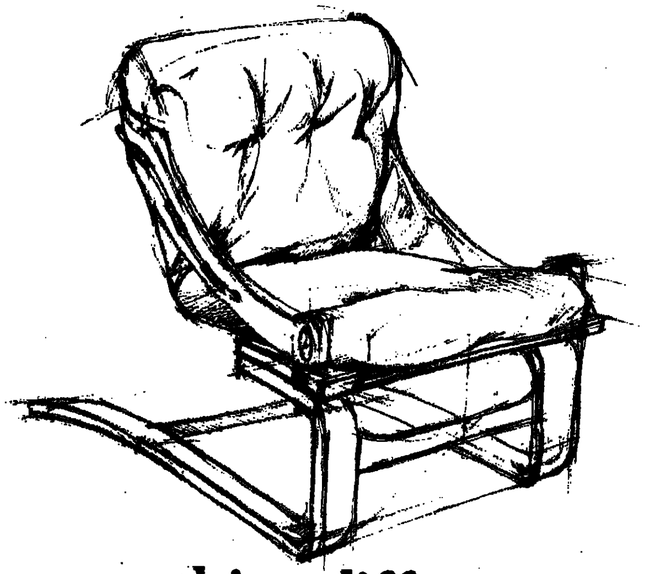

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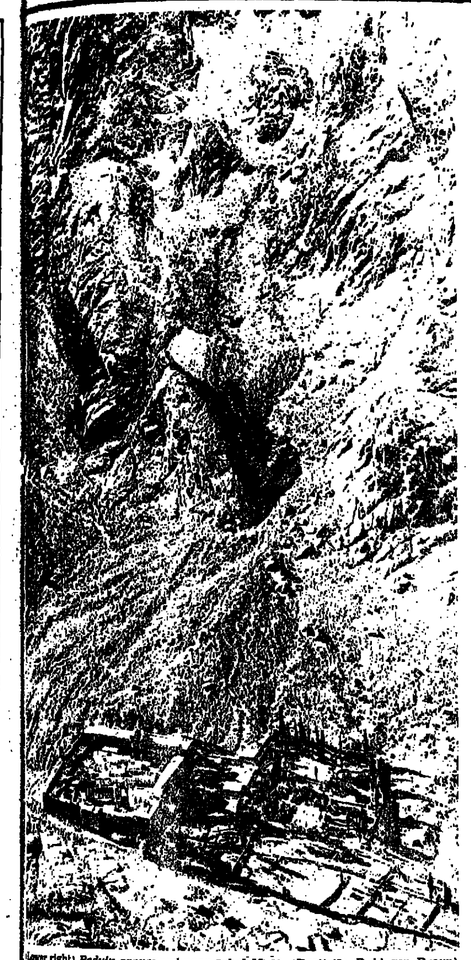
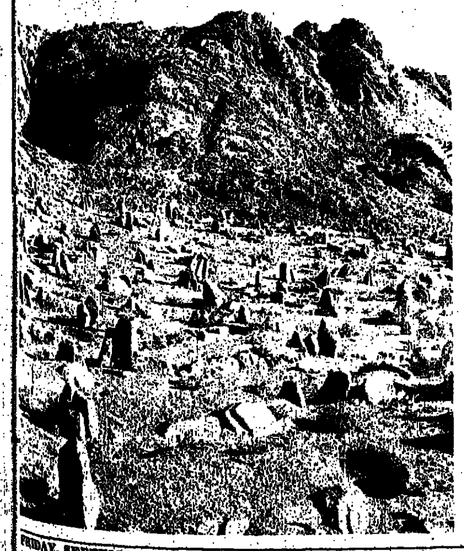


(Lower right) *Beduin graveyard near Jebel Musa.* (Pratt (2), Rubinger, Braun)



was too heavily garrisoned by the Egyptians for the purpose of protecting the turquoise mines, and the last thing Moses would want on his way to freedom was to encounter Egyptian military forces.

"According to the Bible," writes Jarvis in one of his many books on the desert, "the Israelites are said to have camped around Mount Sinai for nearly a year, which would be impossible in the presence of a strong Egyptian garrison in the turquoise mines at Sarabit, just about 70 kilometres away."

HE ALSO ARGUES that Moses' main aim was to reach the land of Canaan as soon as possible by the shortest route — which would be along the Mediterranean shore.

Jarvis was fascinated (and which traveller is not?) by the majestic contours of Jebel Hilal rising high above the vast spaces of the north-eastern flatlands close to the Kadesh Barnea area. Here, too, many Arabic place-names resemble the Hebrew ones mentioned in the biblical account of the Exodus. The crossing of the Red Sea Jarvis places at the shallow lagoon of Bardawil.

The most recent theory about the route of the Exodus and the location of Mount Sinai is that of a young Israeli geographer, Menashe Harel.

Harel, like Jarvis, completely writes off Jebel Musa, Tzuftzufa and Sarbal as possibilities. But he also rejects Jarvis' theory about Jebel Hilal, arguing that it is located too close to Kadesh Barnea and that it would take much less than the 11 days specified in the Bible for the journey from one to the other.

Harel does not accept the idea that the Israelites travelled along the northern route, the "Way of the Philistines," because this important military track was garrisoned as heavily as the mines in Southern Sinai.

In Harel's opinion, the Israelite tribes took the central route, from what is now known as Ismailya, turning southward along the Sinai shore of the Gulf of Suez, down to Wadi Sudar. Here, at the mouth of this valley, according to Harel, lay Rafidim, and a little way up the Wadi Sudar one comes to a prominent mountain, Jebel Sin-Bishr. This, says Menashe Harel, is the real Mount Sinai.

The Arabic word *sin* means "tradition" Or "law-giving" and *bishr (bsora* in Hebrew) means "revelation." It is also the only mountain in the peninsula which clearly preserved the name "Sinai."

Jebel Sin-Bishr is a relatively small mountain (618m. above sea level and about 300m. above the surrounding terrain) and is comparatively easy to climb and descend. This is an important consideration in view of the biblical fact that Moses was 80 years old when he was commanded to ascend the mountain and receive the tablets of the Tora.

Many Beduin tribes live in the area which Menashe Harel regards as an indication that there was enough pasture for the Israelites to camp around the mountain for a year or so.

These are only a few of the theories about the location of Mount Sinai. Whether any one of them is correct is a matter of opinion. However, as to President Sadat's building project, Harel's Sin-Bishr might be more convenient than Jebel Musa: it is the only mountain in Sinai which has actually moved in his direction and is now just a few kilometres east of the demilitarized zone. □

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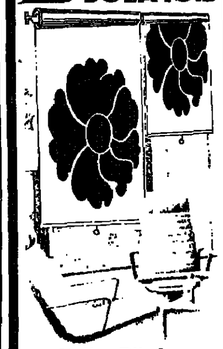

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Not a model career

'Even when I go to the corner grocer I have to be made up: They know I'm a model and I have to look like one.' GREER FAY CASHMAN spoke to some Israeli mannequins about what's behind the glamour.

WHEN AMERICAN model Margaux Hemingway landed her much publicized million dollar contract, thousands of young women looked at themselves appraisingly in their mirrors, and decided that if it could happen to Margaux, it could happen to them too.

Some bitchily contended that it was the magic of the Hemingway name rather than looks or talent which put Margaux in the top bracket of the modelling profession — and that made them all the more determined to go one better. From the outsider's point of view, modelling is a glamour job, an ego kick, an opportunity to be in the limelight, to wear the latest fashions, to mix with famous people.

But there is another side of the coin which came to light during last month's Israel Fashion Week. Although models tend to earn more than the average Israeli's monthly pay cheque, they sometimes have to wait up to *one year* to get paid. The average period is three months.

Most models do not have contracts, and this leads to frequent bickering when it comes to a final showdown with an employer.

"I only got my cheque after I start nagging," said Dana Katz, 24, who has been modelling for the past six years.

When the subject of a contract was brought up, Dana's retort was: "Are you kidding?" She did once succeed in persuading an employer to sign a contract, but later discovered that "it meant nothing to him when it came to paying."

THERE IS NO recourse for models suffering financial loss, other than to go to court — and few are willing to take this drastic step. They have no union to plead their case or uphold their claims. There have been feeble attempts to set up a union, but they have all failed.

Raya Zuskind, 27, attributes the failure to the general feeling in Israel that modelling is a pastime for amateurs. "A lot of models are too weak to exert pressure, and they're frightened that they might stop getting work."

"There's always a girl willing to work for less or even for nothing," says Dana.

Annabel Tamir: 'You become a narcissist. You're always looking in the mirror.'

One model who is convinced that a union could get off the ground if the organization and administration were put in the hands of non-models — preferably forceful men — is 23-year-old Annabel Tamir.

She claims that Israeli models do not understand the advantages to be gained through the backing of a strong and active union.

"I would support a union because I know it would insist that I was insured on the job; it would guarantee me quick and fair payment; it would upgrade professionalism in the industry; and it would encourage a larger market for models."

Annabel maintains that there are lots of attractive Israeli girls with modelling potential who would like to join the profession, but don't know where to start. She herself got into modelling because her mother is in the fashion business. Dana won a beauty contest and Raya did a five months' course at a modelling school.

All three were up in arms because there were no hard and fast rules applicable to *all* models during Fashion Week. Although every model had to work at least nine hours a day, they were not all getting the same rate. The average rate was IL1,800 gross per day, but some models were getting a lot less and others a lot more.

If this seems an incredible sum, it should be borne in mind that the majority of models also act as sales personnel and interpreters.

They're virtually doing three jobs for the price of one — and as freelancers, they pay 35 per cent income tax on their earnings. Some employers arranged for accommodation and/or transport for their models, and provided them with meals. But there were several who commuted between Jerusalem and their homes in other parts of the country at their own expense and paid for their own meals.

Raya Zuskind: IL9,000 a month on cosmetics, IL700 at the hairdresser.

Being a model means that one can never let one's hair down, figuratively speaking.

"Even when I go to the corner grocer I have to be made up," Raya complains. "They know I'm a model, and they expect me to look like one all the time." She spends up to IL2,000 a month on cosmetics, IL700 on hairdressing, IL150 on manicures and IL150 on pedicures. Annabel spends less because she does her hair, nails and facials herself. Dana spends IL2,000 a month on keeping herself beautiful.

These are only a part of their expenses. Models are always expected to have accessories such as long and short boots in a variety of colours, scarves, hats, belts, wigs, jewellery, and these are all costly items. Travelling to and from assignments is another expense. Models are frequently employed at short notice, and have to take taxis in order to be on time.

Modelling agencies are virtually non-existent in this country. Most models make their own contacts with advertising agencies, photographers or fashion houses. Generally speaking, a photographer can make or break a model. He's usually the one who gets the assignment in the first instance. The choice of model is up to him. If he has good rapport with any one model, he will hire her frequently. If they fight, he may never hire her again.

"The good thing in Israel," says Annabel in this context, "is that you don't have to sleep around. It's not like America. Here, if a photographer and a model have an affair, it's because they're attracted to each other, and not because she won't get the job unless she gives in."

Photographers sometimes act as agents for the models but they don't charge commission because they're also involved in the job, and they're getting their own share of the action.

A modest agency is being run by Tony Lifshitz, the 26-year-old editor-in-chief of the fashion publication *Sihot Ha'ir* ("Talk of the Town").

Nany's magazine keeps him in regular contact with 120 local fashion manufacturers. This gave him the idea of setting up an agency. He has 60 models registered in his books and intends to publish a models' catalogue of vital statistics every few months.

To be included in the catalogue, each model has to sign an undertaking not to divulge her telephone number to her employers: anyone in search of a model has to call Nany. It costs IL1,500 plus 10 per cent of earnings to join Nany's agency. The IL1,500 provides a model with two professional photographs in the catalogue plus 300 business cards showing one head-and-shoulders photograph and one body shot. She is also entitled to a free make-up course. Although the final fee is a matter for the model and the employer, Nany will try to negotiate for a minimum fee of IL800 per day for photographic modelling and IL450-IL750 for an unrehearsed fashion show.

ANNABEL, who commands almost double these rates, points out that IL800 isn't much considering how hard a model has to work. And she does not regard modelling as a healthy profession.

"You become a narcissist. You're always looking in the mirror to check if you've got bags under your eyes, and every little wrinkle becomes magnified. Models over the age of 30 start getting scared because they're on the way out; 36 is considered old for a model in Israel, although there's plenty of work for older models in Europe and the U.S."

Annabel could, if she wanted, put her journalistic or teaching qualifications to use. Raya is also a qualified teacher, and has had six years of training as an opera singer, too. But despite all the hardships, she loves modelling. "Is it better to be frustrated working as a clerk or a school teacher on a safe, average salary?" she asks. She is realistic enough to know that eventually she will have to move on to something else. Dana has already taken up another career as a designer.

Some of the models in Fashion Week were able to make extra money by posing for foreign press photographers. Watching them being selected was almost like watching a horse show. "What does your face look like when your hair is pulled back?" "Do you wear loose dresses because you've got a bad body?" "Change the colour of your nail polish — toes as well as fingers." Woe betide the girl with a broken finger-nail, spotty skin or superfluous hair.

Until they really make it to the big time, models are not people. They're merely faces and bodies to be used for showing off a product — be it fashion, soap, cigarettes, food or anything else that needs promoting.

The Margaux Hemingways are few and far between, and unless an Israeli model expands her career abroad, she certainly has no chance of getting a million dollars or even half a million.

She may look like a million dollars in some of the glossy photographs, but basically, she's still the poor little girl next door primped and painted — and grossly exploited.□

עליה קליטה

ALIYAH & ABSORPTION INFORMATION COLUMN

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields, practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time.

The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand.

It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles.

ALL ABOUT TELEPHONES

Bills — Part III

The first thing to know about telephones in Israel is that there are more people waiting for their own line than there are lines available. The second thing to know about telephones in Israel is that they do not always work as well as they should. Both of these conditions result from the fact that the modernization of Israel's telephone system has not been able to keep pace with the growth of the population and the establishing of new settlements in the country. In the past few years, great progress has been made towards reducing the number of people waiting for telephones, but there are still about 200,000 requests to be filled.

HOW TO GET A TELEPHONE — If you are moving into a new building, the contractor has been required by law to install all the basic apparatus for the connecting of telephone lines to each private dwelling. This means that there should already be tubing in the walls for the running of telephone cables and a central point somewhere outside the building for hooking up to the trunk line. This work is done in consultation with the Ministry of Communications, which is responsible for Israel's telephone system, and the contractor must comply with their specifications. When he has properly completed his work, he receives an official document to that effect from the ministry and you are entitled to see it before taking final possession of your premises.

As soon as you have an address, application should be made to the Ministry for your telephone line. Forms are available at every post office. Since there are so many people waiting for telephone lines, a priority list has been drawn up by the ministry and it is consulted before each newly available line is assigned to a new customer. This list, which is currently under review, appears in the front section of every telephone directory. All applicants should consult it and seek the highest priority to which they are entitled. For instance, new immigrants rate a certain priority, but doctors are placed higher. So are elderly people and people with disabling diseases. For each of these classifications, confirming documentation is, of course, required.

Once you have submitted your application, make a point of following its progress regularly. If you are in an area where there are plenty of available lines, you may not have to wait long (this is often the case in new neighbourhoods built near large urban areas), but in older neighbourhoods where the telephone system is usually already operating at full capacity, and in development towns where new lines may not yet have been installed, the waiting period can be months and even years. For these reasons, it is best to make yourself well known to the people handling your request (but try not to become too much of a nuisance).

If you are moving into premises where a telephone has already been installed, there is a slightly different procedure to be followed. First, be aware that it is illegal to sell, rent or otherwise transfer the use of a telephone line without consulting the Ministry of Communications. If you are purchasing a second-hand apartment and the previous owner had a telephone, both you and he must apply jointly to have the telephone line to that apartment transferred to your name. Only after this has been done and confirmation received from the ministry can you be assured that the telephone line in your apartment will still be operating when you move in. There is a fee for transferring one's telephone line.

If you already have your own telephone line and are moving to new premises in the same area, you may be able to keep your same number and have it connected in your new home. Or, you may be able to exchange your old number for a new one. There are, however, no guarantees and everything depends on the availability of lines and the length of the waiting list in your new neighborhood. In every case, you should contact the telephone offices as soon as you know your own plans.

If you are renting premises with a telephone, the owner will most likely keep the telephone line in his own name. In such cases, the law says that the ministry must be informed that someone other than the subscriber is actually using the line and that the subscriber will continue to guarantee payment of all bills. In practice, this is rarely done, but you should be aware of the law. Note that, since a telephone in rented premises remains in the name of the owner, your name will not be listed in the telephone directory unless both you and the subscriber make a joint application to have your name included.

TELEPHONE EQUIPMENT — In Israel, telephone lines are installed by the Ministry of Communications, but the telephone (receiver) you use in your home you have to buy yourself (this is included in the initial cost). There are several models available from the telephone office and their prices vary according to design and function. There are also telephones sold on the open market which offer a greater variety of design, but not all of these are officially approved by the ministry, which cautions its customers that impaired service and even danger of electric shock may result from using equipment not certified by their offices. The ministry is currently preparing guidelines for the public in the use of equipment such as automatic dialers and answering/taping equipment. It is best to check with the engineering department of the telephone office before buying and installing such equipment.

HOW MUCH DOES IT COST?

A new telephone line today costs the subscriber IL3,000. Added to this is the cost of installation.

Once the telephone is installed, the regular bills must be paid. These arrive every two months and contain the following charges:

1. A fixed user's fee, based on the type of service (private or party line, for example) the kind of equipment being used, and the area of the country you live in.

2. A meter reading, based on the number of call-units recorded by your number. A local call registers one unit, inter-city calls register units according to the distance and the length of the conversation. Direct-dialled long-distance calls are also recorded this way. The subscriber is currently charged 90 agorot per unit. Occasionally, in order to check that each line is being properly metered, the telephone office will make 10 test calls on your number. These will subsequently be deducted from your bill.

3. Miscellaneous charges, including telegrams sent by telephone, long-distance calls made through the operator, charges for new equipment, adjustments resulting from previous wrong charges, etc.

4. Defence Tax, which is currently charged at the rate of 20 per cent.

5. Value Added Tax, which is currently charged at the rate of 12 per cent.

Government employees are entitled to a 50% reduction in the initial subscriber and/or transfer fees as well as the fixed monthly user's fee (there is no reduction for individual call units).

TELEPHONE DIRECTORIES — Telephone directories are published annually by the Ministry of Communications in four regional volumes: Jerusalem and the Southern regions (including Eilat, Ashdod, Ashkelon, and Beersheba); Haifa and the Northern regions; Tel Aviv-Jafo Municipality; Tel Aviv-Jafo and the Central regions. Each telephone subscriber is entitled to receive one copy of each volume in which his telephone number appears, plus one further copy for each extension telephone located more than 100 meters from his main line. Requests for copies of the remaining volumes can be made in writing to the telephone office.

The ministry also publishes its four directories in English, but these are not distributed free and can be purchased at most post offices branches.

The "Yellow Pages" (*Dapei Zahav* in Hebrew) are not published by the ministry, but by a private company, which distributes these volumes to every business whose number it lists, as well as to private households. A postcard is mailed to each telephone subscriber who can then present it at the nearest post office for a free copy. There are also many small communities in Israel where private enterprises have published telephone directories for the immediate area. Like the "Yellow Pages," these are usually paid for by selling advertising and are distributed free of charge.

PUBLIC TELEPHONES

Because of the scarcity of private telephones in Israel, the public telephone takes on added importance. These are operated either by coin or token (*assimon*). After many years of being the only non-inflationary item in the Israeli economy, the *assimon* has recently doubled in price from 50 agorot to one lira. The *assimonim* are supposed to be available at post offices, but often they are sold out. Some small kiosks occasionally have a few on hand. Increasingly, token-operated public telephones are being replaced by coin-operated ones. A single call costs one lira (two half-lira coins).

As well as the public pay telephones, many cafes and shops have metered telephones which they make available for public use. There are no controls on the price per call from these telephones and you should be sure to ask the cost before dialling. (H.A.)

Communicated by the Ministry of Immigrant Absorption

هكذا من الاصل

Question of timing

READING THESE two books together one cannot help but note the accidental yet unmistakable way they complement each other as a survey of modern Egypt's gradual integration into the Arab world.

During the Twenties and Thirties, the Egyptians made a valiant attempt to establish a constitutional parliamentary government. For reasons ably analysed by Mrs. Al-Sayyid-Marsot, this liberal experiment failed, and during the first half of the 1940s Egypt found herself deeply involved in inter-Arab politics, the crowning achievement of which was the establishment in March, 1945, of the League of the Arab States.

The author of *Egypt's Liberal Experiment* does not feel that the Egyptians' struggle for a constitutional system of government was a complete failure. Rather, she considers the experiment a partial success, in that it saw the burgeoning of such vital elements as the beginning of industrialization, the emancipation of women, the spread of education and better hygiene, and the 1936 Anglo-Egyptian Treaty of Alliance.

Mrs. Al-Sayyid-Marsot, herself a niece of one of the intellectual leaders of the period and related to many of the personalities described in her book, takes strong exception to the view — current especially since the Free Officers revolt of 1952 — that constitutional democratic institutions were incapable of taking hold in Egyptian political soil. She cites, and rejects, the belief that Egyptians are by nature "servile, unaccustomed to self-government, and incapable of appreciating it." From there, she adds, "only a small step led to the conclusion that Egyptians understood only force and tyranny and had not the slightest need for any other form of government..." This was usually attributed either to a tragic flaw in the Egyptian national character or to Islam, which was believed to encourage authoritarian tendencies.

None of these conclusions is acceptable to the author. Instead, she propounds the thesis that to the extent that the liberal experiment failed, the failure was due not to Islam or the Egyptian national character but to specific political conditions: "As long as the Egyptian government was forced to defer to the monarch, and the monarch was subservient to the (British) occupiers, no stable government could develop."

Furthermore, she argues, the socio-economic obstacles to liberal government were massive. She lists the low level of literacy, the existence of a tiny indigenous bourgeoisie who could not balance the power of the landowners, and an economy manipulated and dominated by foreign interests.

However, whether it had to do with the Egyptian character, Islam, the British, the King or illiteracy, there is no gainsaying the fact that the liberal experiment in Egypt failed, and that the group of army officers who seized power were convinced that their country was not yet ripe for a full-fledged system of parliamentary democracy.

As a reasoned and well-documented essay in modern Egyptian history, Mrs. Al-Sayyid-Marsot's book is indispensable to students of the subject. Not least of its merits is that apart from the extensive use of published and archival material, much of the material was taken orally from men involved in the events or from their wives and children.

EGYPT'S LIBERAL EXPERIMENT: 1922-1936 by Afaf Lutfi Al-Sayyid-Marsot. Berkeley and London, University of California Press. 276 pp. £9.75.

THE FOUNDATION OF THE LEAGUE OF ARAB STATES: Wartime Diplomacy and Inter-Arab Politics 1941-1945 by Ahmed M. Gomaa. London, Longman. 323 pp. £14.

Nissim Rejwan

AHMED GOMAA, now a member of the Egyptian Foreign Service, in his book deals with the inter-Arab politics which led to the foundation of the Arab League. His account is restricted to the years 1941-1945, but the book's first 60 pages recapitulate the historical background from 1915. Not unexpectedly, Gomaa gives the year 1936 as the beginning of Egypt's active involvement in Arab politics. How much this determined Egypt's later failure in liberal democracy Gomaa does not say. But what he does say suggests some connection.

The year 1936 witnessed substantial changes in Egypt's Arab orientation. The old feud with Saudi Arabia was ended, and a treaty normalizing relations between the two countries was concluded in April of the same year. Arab affairs sections were established for the first time in the Foreign Ministry and in the Publications Department. The Ministry of Commerce began to take an interest in the surrounding Arab world. An ardent Arab nationalist was appointed Minister Plenipotentiary in Baghdad, followed by two other Ministers, one to Damascus and the other to Jedda. And the 1936 speech from the throne stressed the need for consolidating relations with "sister Arab countries." Last but not least, the Palestine Arab revolt of 1936 introduced a new factor. As certain Moslem groups used the Palestine issue as a stick with which to beat the government, the question of Palestine began to intrude into Egyptian domestic politics.

According to Gomaa, "The Settlement of the national and constitutional questions left the (ruling) Wafd Party with no other live issue to use in rallying the masses and in sustaining their support for the party. The Islamic organizations were attracting an increasing number of disenchanted Wafdi youth, and were using the Palestine issue to embarrass the Wafdist Government. Nahas Pasha saw the benefit to himself and to the Wafd in championing the Arab cause in Palestine."

According to this version of events, Egypt's Arab involvement had its beginnings partly or probably largely in an attempt to evade pressing domestic problems. These problems themselves were at the root of the liberals' failure in their attempts at modelling Egypt on a Western-type parliamentary democracy.

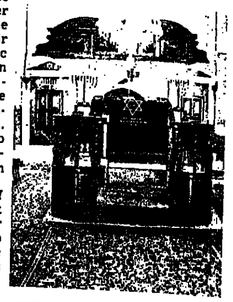
Be that as it may, Egypt was destined to play a leading role in the formation of the Arab League. Gomaa traces the many vicissitudes and activities, influences and manoeuvrings, which led to this development — and he does this methodically and conscientiously.

Though his work is academic in character — having its origin in a Ph.D. thesis — the author draws his own conclusions. He cites King Abdullah's memorable description of the new organization as "a sack into which seven heads have been thrust, with remarkable haste and at a time when Syria and Lebanon were still under a French mandate, Transjordan under a British mandate, and Iraq and Egypt bound by still valid treaties with Great Britain." Gomaa nevertheless justly asserts that, everything considered, the Arab League's Pact "represented the most that the Arabs could agree upon in the circumstances."

The establishment of the League, he concludes, "did not remove actual or potential sources of discord between the Arab states. It did, however, provide a useful forum within which grievances could be aired, and direct contacts between high-level Arab delegates could be made more easily than ever before." □

The Rock

THE JEWS OF RHODES: The History of a Sephardic Community by Marc D. Angel. Foreword by Solomon Gaon. New York, Sepher-Hermon Press and the Union of Sephardic Congregations. 199 pp. $10.



THE HISTORICAL importance of a Jewish community has rarely been measured in terms of numbers or wealth, but rather by the scholarship of its rabbis and by the devotion of its members to Jewish causes of its lay leadership.

The story of the Jews of Rhodes, who never numbered more than 5,000, covers 21 centuries: they are first mentioned in I Maccabees 15:23. The author of the book under review is the grandson of an immigrant from Rhodes who settled in Seattle, Washington. He is the rabbi of Congregation Shearith Yisrael in New York, which is popularly known as the Spanish and Portuguese Synagogue.

Rabbi Angel focuses his study on four centuries of the Sephardi community established after the Ottoman conquest of the island from the Knights of St. John. Sultan Suleyman the Magnificent encouraged Jewish settlement in Rhodes, and exiles from Spain joined the Jews who had survived the harsh rule of the Crusaders (1309-1522) to rebuild the community. They were joined by settlers from other Jewish centres in the Mediterranean basin.

Dr. Angel provides some examples of local Jewish folklore and literature. Among the folk sayings in Ladino that he cites is: "The diamond glitters, but in the final analysis it is a rock."

The final chapter deals with migratory trends among the younger generation in the 20th century. The Italians conquered the island in 1912, and tried to turn it into a centre that would attract Jews from all the countries of the Mediterranean basin that were in the Italian sphere of influence, even establishing a rabbinical seminary there. But especially after 1938, when Italy promulgated its version of the Nuremberg Laws, the Jews started migrating in larger number to Rhodesia and the Congo. Earlier, of course, they had also set up communities of their own in several cities in the U.S. The end of this once-thriving ancient community came when the Germans took over the island and shipped its 4,000 Jews via Athens to Auschwitz, where most of them perished.

Today a memorial plaque reminds the world of the existence of a community that was once called "Little Jerusalem." □

Israel Margalith

Digging for answers

THEY WERE WEALTHY oil magnates who worshipped Astarte and other cult figures. Arabs? Canaanites? No, Jews at the time of the Judges, still influenced by their Canaanite predecessors who exported olive oil to neighbouring lands in return for timber and other luxury items.

These and other incongruous facts appear in an otherwise uninspiring book.

The subject is the history of the Holy Land from the Old Stone Age to the fall of the Crusader Kingdom, according to the archaeological evidence. Since the proof is from the more humdrum remains of everyday life, the story that emerges is necessarily prosaic. But this is no excuse for a dull text, unless it is meant solely as an excuse for glossy illustrations.

The book is divided into two sections. The first is the history of the area — divided by archaeological periods — Neolithic, Chalcolithic, etc. It is well organized and easy to understand, the kind of text one scans for specific information rather than reads for enjoyment. The second part is a series of colour and back and white plates accompanied by short explanatory notes.

ARCHAEOLOGY IN THE LAND OF THE BIBLE by Avraham Negev. With 50 colour-plates and 80 black & white photographs. New York, Schocken Books. 160 pp. $12.50.

Robert D. Kaplan

Since the historical segment is completely separated from the archaeological part of the book, it is impossible for the reader to adequately understand how all this information on the past was arrived at.

As a result, the reader learns little about archaeology, its aims in the Holy Land, or its methods.

FOR EXAMPLE, Avraham Negev writes: "Israelite tribes crossed the Jordan under the leadership of Joshua and began the conquest of those parts of the land of Canaan which were not thickly populated, mainly the mountainous regions of Judah and Ephraim. The conquest of the relatively strong Canaanite cites was a prolonged process which lasted about two centuries."

After a few more lines the author skips on to another subject, ignoring one of the more dramatic feats of Palestinian archaeology, and one that is still happening at the Tel Arad and Tel Masos excavations. Through the years it has become evident that the Israelites did not conquer Palestine through a series of military conquests, as suggested in the Bible, but through gradual settlement. The reader should know about this discovery and how it was made.

And in the rear of the book, where the plates show mosaic floors of excavated Byzantine synagogues, the notes mention in passing that in addition to the traditional Jewish motifs, "the second panel contains the heavenly chariot of Helios, the Greek sun-god." There is a similar reference on the following page. A representation of a pagan, Greek god in a Jewish synagogue? The novice reader deserves an explanation for such an unthinkable phenomenon! □

Prangs and primates

IT IS NOT often that a scientist is brilliant in his own theoretical field, is capable of applying his theoretical knowledge to mundane problems and is a *bon vivant* to boot. Professor Solly Zuckerman, now Lord Zuckerman, is all these, and the memoirs he has written, covering the period up to the end of World War II, give a good account of all three dimensions of his life and personality.

Zuckerman, who was born in South Africa, was trained in London in the late '20s as a physician, but his academic specialization was in comparative anatomy and primate behaviour. Believing that scientists had an important role to play in war, Zuckerman moved his attention from the primitive primates to their reputedly more advanced cousins. He started his wartime activities by studying the effects of explosives on human beings, and gradually moved to the destructive properties of bombs. His research led to the formulation of extremely clear propositions concerning bombing policy.

Though Zuckerman admits to having begun certain pieces of research on the basis of mistaken premises, the book reveals his extraordinary self-confidence. It also shows his contempt for people whose opinions appear to him not to be based on sound methodological thinking or scientific exploration, and for pseudo-scientific experimentation.

"The day someone teaches two chimpanzees a conceptual language, and then records their conversations — as opposed to getting the animals to respond to, or even repeat, human sounds or signs — I shall sit up and take notice."

THE GREATER part of the book is devoted to a detailed discussion of bombing policy during World War II, which may be highly interesting to students of the war or of strategy, but is a little tedious for the layman. Zuckerman denounces destruction for destruction's sake — the goal of bombing in war is to help bring about victory as rapidly as possible.

He points out that no war has ever been won exclusively through bombing.

"As we now know, bombing at about a hundred times the intensity of anything ever suffered by European cities during the Second World War at no moment broke the spirit of the people of Vietnam against whom the American forces were fighting between 1964 and 1973. In those nine years, seven million tons of bombs were dropped on South Vietnam (which received about half of the total), North Vietnam, Laos and Cambodia — three times the total tonnage of British, American and German bombs dropped on European soil in the Second World War. And the seven million tons brought no victory — only death and destruction."

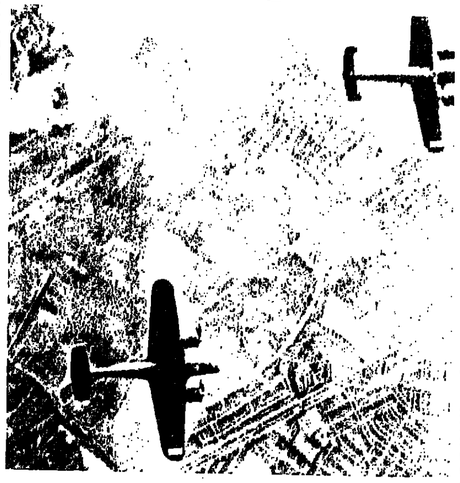
THE POLICY that Zuckerman advocated, which was supported by General Eisenhower and Air Chief Marshal Tedder but opposed by the "bomber barons" (particularly General Spaatz and Air Chief Marshal Harris), was that bombing from the air should aim, first of all, at paralysing communications by trying to hit major railway junctions and workshops and causing road-blocks. He could see little purpose in bombing cities in order to demoralize the civilian population or factories in an attempt to disrupt the production of vital commodities such as armaments and synthetic oil.

In his detailed account of the development of the long debate on the subject of bombing from the air he makes no attempt to hide his disdain for those who opposed his views — not least of all the American economist Charles Kindleberger, who fathered the economic argument in favour of strategic bombing.

ZUCKERMAN's long list of friends and acquaintances include such names as the writers Thornton Wilder and H.G. Wells, the actor Charles Laughton, the politician Hugh Gaitskell and the philosopher Bertrand Russell, and the impression which is conveyed of the man is of an easy socializer who, though highly disciplined in his work and capable of phenomenal concentration, is also capable of total relaxation away from his professional activities.

There is very little of the Jew in Zuckerman's account of his own life, and nothing of the Zionist. He mentions having been forced to study Hebrew as a child, but seems to have been little concerned, if at all, with specifically Jewish problems. Though his mother had been active in the Zionist movement (she was also a suffragette), and his brother Herzl became harbour master of the port in Tel Aviv, the name Palestine does not appear in the book and an encounter with Chaim Weizmann is mentioned with no details of any discussion that may have taken place.

To those who are not interested in zoology or military affairs certain sections of the book may be a little tiresome, and the book might have been easier to digest at half its length. Nevertheless, it is readable as well as instructive and one cannot fail to feel a certain admiration for, and perhaps even a little envy of, a man who has managed to lead such a full, interesting and productive life. □



FROM APES TO WARLORDS by Solly Zuckerman. New York and London, Harper & Row. 447 pp. $20.95

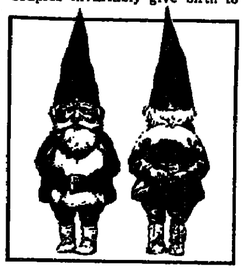
Susan Hattis Rolef

Wee folk

GNOMES by Wil Huygen. Illustrated by Rien Poortvliet. London, New English Library. 212 pp. £8.50.

Martin Sieff

AT 275 YEARS of age a forest gnome is in the prime of life and averages 15 cm. in height. Gnomes are seven times stronger than humans, and have a sense of smell 10 times as acute. Gnome couples invariably give birth to twin children.



In times past, gnomes were as accepted a part of European society as priests, witches and the plague. But that was when waters were pure and forests virgin, when the heavens were filled with birds, stars and magic.

Dutch artist Rien Poortvliet and his scientist friend Wil Huygen spent over 20 years studying the life and work of the gnome. This delightful and magnificently illustrated book is the result. It really is too fanciful, gentle, and civilised to be wasted on children. But any adult will turn to it with unqualified relief after the nine o'clock news and his evening acquaintance with Messrs. Arafat, Brezhnev and Carter. Gnomes are too sensible to mix in such circles.

Gnomes covers all aspects of gnomic existence — courtship, sex (male gnomes stay potent till 350), work and play. Gnomes start their workday at sunset, preparing herbs to cure everything from sneezing to sunburn, concluding as cock-fight referees at dawn.

There are certain regrettable omissions — that well-known financial species, the Gnome of Zurich, is somehow overlooked. Irish gnomes are correctly located in the west of the isle, but Belfast's robust albeit small leprechaun population is not discussed. But the Banshee presence has been more conspicuous there lately, and perhaps the oversight will be made good in future editions.

It is striking that the Romance nations have no gnomes of their own; this could be due to an earlier unhappiness with the Roman Empire. Nor are there any gnomes in New York City, and who can blame them?

The legends of the gnome are generously reproduced, and there is a valuable section on the gnomes' relations with other species, usually hostile. Of particular note is the snotgurgle — whose greasy, stinking body hair is infested with lice. Poortvliet and Huygen state there are only two of them in the world. They have clearly not been to a rock festival lately.

Quibbles aside, this fine work can be warmly recommended as *the* definitive study and a worthy companion to the World Book Encyclopedia. A lot more fun too. □

Critics and confusion

JOHN GARDNER is a novelist, critic, and college English professor. For some time I have viewed the last two vocations — along with such callings as politician, psychiatrist, insurance salesman, rabbi, and Jewish Agency official — with suspicion. Gardner's latest work, *On Moral Fiction*, makes me wary of novelists as well.

ON MORAL FICTION by John Gardner. New York, Basic Books. 214 pp. $8.95.

David Mesher

The problem with contemporary fiction, and contemporary art generally, according to Gardner, is that it's bad. "We are living," he says, "for all practical purposes, in an age of mediocre art," one in which "in general at least, our serious fiction is not much good." This is an opinion with which most readers will agree, but not for the reasons Gardner posits. He claims that art has turned bad by turning away from its traditional function of rediscovering "generation by generation, what is necessary to humanness." The average reader, however, is less disturbed by contemporary art's lack of morality than by its inaccessibility.

Morality and accessibility are quite different things. Of course, the reader who cannot decipher Joyce's *Ulysses*, Faulkner's *The Sound and the Fury*, Nabokov's *Pale Fire*, or Pynchon's *Gravity's Rainbow*, can hardly be edified by them. And people seem to be more outraged by opaque fiction than by its equivalent in poetry, music, and the visual arts. They *expect* to understand a novel — naively, I would say, unless the novel is a lower form of art than, say, painting.

But Gardner attacks both the difficulty and the immorality of what has come to be called post-modern literature. This confusion about what he is attacking is clearest when he condemns post-modern writers as "a gang of absurdists and jubilant nihilists, and perhaps also a few morally concerned writers whose innovative methods got them trapped in the wrong room." Form is *not* content, Gardner asserts elsewhere; but here he has thrown his own baby — morally concerned writers — out with the bathwater of post-modern technique.

Such problems in identifying the writers to be praised and disparaged, and the grounds on which to do so, suggest disorganized motives behind Gardner's work. In part, he is only saying, *"O tempora! O mores!"* — the complaint every generation makes about the decline of goodness and morality in its own times. Homer and Dante set Gardner's standards, and literally no pre-twentieth century writer is deemed as morally deficient as those in the post-modernist pantheon: Barth, Barthelème, Gass, Hawkes, Pynchon, and others.

As we have seen, Gardner also deplores the experimental nature of recent literature. And, because he is concerned with criticism as well, Gardner attacks those who value the lingualistic and structural pyrotechnics of contemporary fiction without searching beyond the artifices of form for form's sake.

STILL, there is something in what Gardner says. The moral involvement of the author seems to be one of the major reasons, for example, why John Fowles' *Daniel Martin* is a beautiful and moving work, and William Gass' *Willie Master's Lonesome Wife* is not. But these are extremes: the former is in all ways a remarkable work; the latter is less an expression of its author's imagination than of his linguistic and artistic doctrines. And I suspect that a greater concern with morality will be discovered in the writings of some of the others — Hawkes and Pynchon, especially — as their techniques are assimilated and their deeper structures are revealed.

This may not be a morality with which Gardner will be comfortable, however. In *On Moral Fiction*, Gardner's moral values seem largely informed by Christian humanism; it may be that his arguments are necessitated by the general intellectual disregard for Christianity in post-war Western cultures.

Post-war means not only post-modern but post-Holocaust. Yet Gardner, who claims that "true art is by its nature moral," never confronts the implications of an entire society's failure to honour the most fundamental elements of morality, despite its immersion in "true art."

Gardner allows for individual but not collective misunderstandings; if the morality of art can be ignored or misinterpreted by almost everyone, then that morality would seem to be pointless. And this may be the ultimate explanation for the apparent lack of overriding moral concern in recent art. New forms are needed on which to base a new understanding, when the old forms and beliefs have been co-opted by human indifference. □

هكذا من الاصل

1478 1978 **Oxford University Press**

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Too plain Jane

THE WATSONS by Jane Austen and Another. London, Corgi Boooks. 235 pp. 80p.

DARKNESS AT PEMBERLEY by T.H. White. New York, Dover Publications. 286 pp. $3.50.

Evelyn Strouse

WHEREVER the snows of yesteryear are lurking, it is not within these pages. Authors, like sleeping dogs, should be allowed to lie on the assumption that writing for an audience as they do, they withhold certain of their works for solid professional reasons. And if the metaphorical dead horse can stand one more stroke of the lash, it should be noted that Jane Austen's putative novel, *The Watsons*, has been known to exist for more than a century; that it escaped her harried efforts to find a publisher during her lifetime surely reflects more on the book's meretriciousness than on the author's loss of heart.

Darkness at Pemberley does not fall into the same category, having in fact been published with T.H. White's full consent and approval, and allowed to lapse because, according to the jacket blurb, it "unfortunately became lost in the Depression years." What, then of *The Once and Future King*, which appeared in the very midst of this same international panic and has been riding the crest of more than one medium-wave ever since? But the quality of the two novels is by no means comparable, *Darkness at Pemberley* being a more than merely readable detective puzzle, and *The Watsons* no more than a teen-age attempt to write a Love Story.

TURN YOUR attention now to "and Another," coupled bashfully (?) slyly (?) with Jane Austen. The mysterious anonymity of this Other is not only never cleared up, but is made more baffling by the Postscript referred to on the back cover. Eager perusal is rewarded with rather questionable biographical data: Jane's age (28) when she wrote *The Watsons*, and its number (fifth) in the order of composition of her oeuvre. Since it is a matter of record that

A miniature portrait of Jane Austen.

Pride and Prejudice, *Sense and Sensibility*, and *Northanger Abbey* were all written between 1796 and 1798, in other words between Miss Austen's twenty-first and twenty-third years, and *Emma*, *Persuasion*, and *Mansfield Park* between 1811 and 1816, the year before she died, it is difficult to know on what basis *The Watsons* is accounted her fifth novel or her age 28 when it was written. Nor is reference made either to *Lady Susan* or *Sanditon*, the latter in documented progress in 1817 and both edited by R. W. Chapman, who published them in 1925. This intrepid gentleman — and it would be fun to see what he made of it — also edited and published *The Watsons* in 1927, but his name never comes up in that laconic little Postscript. What price copywright!

AT ALL events, *The Watsons* is admittedly, even by Another, a fragment, perhaps written to amuse Jane and her sister, certainly not subject to her scrutiny and revision when, in 1809, she was preparing her earlier work for the press. It is easy to see why.

The gentle irony, the cool-eyed observation of provincial manners, the unbarbed wit, and the loving delineation of character are all absent. Emma, the novel's heroine, is created with a sledgehammer: bang! she is beautiful; bang! she is kind; bang! she is brilliant, further bangs supplied on request. There is neither humour nor acceptable dialogue, and the flatness of the whole is intensified (if the absence of a quality is intensifiable) by a choice of names so uninspired that they, like the people they belong to, are indistinguishable one from the other. Jane Austen, who writes of Dashwoods and Willoughbys, of Rushworths and Churchills, to be reduced to Edwards, Howard, even Watson. Fie! If we cannot have Jane herself, let's not settle for Another.

THOUGH certifiably written by T.H. White, *Darkness at Pemberley* suffers mainly from being neither *The Sword in the Stone* nor *Mistress Masham's Repose*. We who have chortled with Wart and muddled through with Merlin look vainly for merriment, for dauntlessness, for spontaneity and enchantment. Surely a murder mystery — although mystery it never purports to be — must possess more excitement than the twice-told tale of King Arthur and his creaking knights? Except that the heart of Mr. White lies with Arthur, and no intricate overland chase, no midnight journey through the thousand chimneys of Pemberley Castle, can quicken our pulse when the author's heart is somewhere else.

And that is why, although it is a neat criminal trick that Mr. White confronts us with, Inspector Buller is only a man of straw and the chatelaines of the castle, Charles and Elizabeth Darcy, while descriptively charming, are tapestry portraits picked out in gilded thread. Conversation is stilted to the point or of parody; feelings of love are about as intense as Valentine greetings; and drama, since the murderer is identified in the opening pages, plays a waiting game. But T.H. White cannot manage to be very bad, and there are some splendid scenes and some amusing moments. Inspector Buller, driving along a rutty lane behind Pemberley, hears "a rather loud explosion...under his off fore tyre. At the same time a voice spoke from the other side of the old brick wall which bounded the lane.

'Kingdom,' it said, 'look over the wall and see if you've killed anybody.'

A stately head, ornamented with white walrus moustaches (uncommon in a butler), dawned solemnly over the brickwork, surmounted by a bowler hat."

That is the authentic touch of White. There are others. The book may please you. □

Nor the years condemn

DO YOU REMEMBER ENGLAND? by Derek Marlowe. London, Penguin. 184. 75p.

THIS PURPORTS to be a serious novel and, stylistically, is indeed a very good one. The plot is simple and briefly stated: 27-year-old Emily, aristocratic mother of four, separated-en-route-to-divorce, and thoroughly beautiful, meets Christopher Dowson, Englishman-in-exile, cultured, suave, attractive with mysterious antecedents. The two find each other in a Dalmatian coastal village; spend some days and one night together. Without explanation, young Dowson ups and leaves.

A one-night stand? No. Months later, Emily and Dowson meet again at a friend's funeral. This time they get married. But soon — and the author develops this beautifully — step-daughter Victoria, 11, begins to replace Emily in Dowson's affections. Emily drowns herself *a la* Ophelia (or *a la* Virginia Woolf, if you prefer — both are mentioned in the text). Dowson returns to foreign parts and exile.

This novel is really about Dowson and his obsessions, yet it tells us next to nothing about the man. He is a physical and spiritual exile; his kingdom, a childhood before his mother abandoned him at the age of 12. It had then been "like a dream...There was a timelessness and a happiness that I've never experienced since...To me, that is *my* England," he tells a friend.

In obeisance to this Golden Past, Dowson worships "the permanence of youthful death." For Dowson, only things which have died young and still attractive retain permanence through the faculty of memory. Aging and aged things he treats as already dead. Soon after their marriage, Emily understands this and it becomes the major reason for her suicide; she wishes to assure her place in Dowson's Pantheon by a young and Ophelia-like death by water.

This novel might have been a worthy re-statement of the irretrievability of the Golden Age and of the inevitability of exile, had Marlowe not confused his issues. What is the point of continuous allusions to Dowson's mysterious liaisons, sinister silences and secret years? Why the attempt to invest the hero with a patina of enigma, a veneer of crime, violence and promiscuity? These lead one to expect a totally different novel, such as the author's previous production, *Nightshade* which dealt with voodoo, murder and incest. Perhaps some pages of notes were left over and the author could not bear to throw them away. □

Benjamin Morris

IN AND OUT

Meir Ronnen

PINHAS COHEN-GAN, one of Israel's leading and most fecund conceptualists, is also one of our most sensitive draughtsmen. That the magic in his hand is usually more attractive than the intellectual proportions of his theories, is again evident in his nevertheless stimulating show at a new Jerusalem gallery, where he has used the entire premises to demonstrate some "propositions" of "positive" and "negative" space.

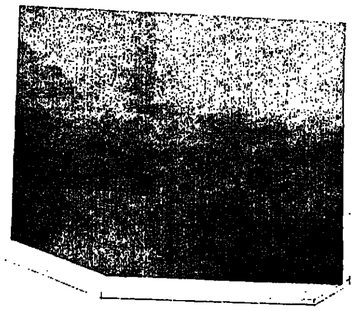
A previously seen Cohen-Gan device is a shelf-like projection placed beneath a two-dimensional surface, the latter usually painted. This is supposed to enhance the value of the surface above and the space below it, enabling the flat plane to recede or emerge. In practice, the device is barely effective. But in a new series of sensitive drawings Cohen-Gan has turned the device into a stunningly intriguing *trompe l'oeil*, something of a minimalist parallel to the well-known perspective impossibilities of Escher. Cohen-Gan's drawings demonstrate a great deal more than his shelves do in actual physical fact.

On the top floor of the gallery he has placed a long shelf against a blank wall meant to connect with a large niche directly below in the wall of the lower floor, which he has covered over with thick colourless cardboard. This is meant to be a demonstration of the in-and-out nature of space. Also upstairs are a series of small shelves which break up the space immediately in front of another wall.

Downstairs, in the gallery's small, cave-like office, the walls and floor have been covered with the card, upon which are placed a number of painted roof-like wooden shapes which project up into the "negative space." In order, perhaps, to set the artist's personal stamp on all this, a few crude cardboard cutouts of Cohen-Gan's familiar (and rather banal) cypher for modern man, "the man in space," have been set onto some cardboard panels and in one case directly onto the wall. The figures (and the spectator) are meant to help define the space. But they are as clumsy and superfluous as the drawings are delicate and stimulating.

One can trace all this right back to the "Art of the Real" show of New York artists of quarter of a century ago; and in particular to the in-out minimalist sculpture of Donald Judd and Ellsworth Kelly. But in this case, once one gets the point, there is nothing more to think about (if anyone really wants to learn something about positive, and negative space, I suggest looking at Henry Moore or reading John Gribble's new book on the nature of the universe and white and black holes).

Nevertheless, Cohen-Gan's "Spatial Propositions" here are well-defined and courageously set out. And they are worth a visit just to see his sensitive, beautifully handled geometrical drawings, in pencil



Pinhas Cohen-Gan: "spatial illusion," pencil and gouache, 1978; and, below, part of his "spatial proposition" (Gallery Gimmel, J'lem).

and yellow paint, some of which contain some teasingly puzzling spatial contradictions. Look long at these drawings: they demand — and deserve — understanding (Gallery Gimmel, Rehov Shlomzion Hamalka, J'lem). Till Sept. 26.

YAACOV KAUFMAN, a teacher at the Bezalel Academy's School of Design who has exhibited with the Urdang Gallery in New York, also shows works that deal with in-out concepts and the transference of two dimensional paper into a third dimension, but his clever "Foldtraces" mostly seem like rather arid Bauhaus exercises.

Kaufmann lightly rules up a series of squares, rectangles or triangles and then covers them with a sheet of tracing paper, which he sews into with black thread at given points on the geometric intersections, partly over, partly under the surface, creating a series of variations or correlations on the particular theme. At times, an illusion of perspective depth is also created. The effects are often stunning, but some of the works are marred by an over-abundance of variations as well as superfluous painted ciphers for the in-and-out movement of the needle, the addition of which creates an unnecessary compositional problem. One work, in the foyer, with large holes and hanging string, is quite off-putting. However, the main difficulty with these works is that they derive not only from a long line of Bauhaus exercises, but from serial works by Kelly and Sol Lewitt; and they bear an uncomfortable similarity to the black and red drawings of a brilliant young New York artist, Judith Ornstein.

In an adjoining room Kaufman shows works made of brown parchment, some folded and creased, others torn or cut. Here the paper is worked up into three dimensions, with crease marks made to serve as drawn lines. Some of the grid-like works recall those of the Dutch "concrete" artist Schoonhoven, though the latter usually works in white. Here too, there are aesthetic problems caused by the unattractive colour and occasionally awkward composition; but all the ideas are stimulating and, in general, show a good sense of design. All in all, this is essentially a designer's show: Kaufman seems to cross and recross the elusive line between art and craftiness (Printers Gallery, 23 Ramban, J'lem). Till Sept. 21.□

Yaacov Kaufman: "Foldtrace," paper and thread (Printers Gallery, J'lem.)

IN HAIFA

GEULA GALILI does technically smooth, clean oils (if the suspicion of added varnish in some cases is correct, it should be avoided in future). Stylistically, her work suffers from an over-riding very dark monochrome, mainly brown, which obscures her landscapes and makes them look abstract which they are not. For contrast one goes to items introducing white, 25 relieved by its central collage of figures, evidently symbolic of hunting; the grey and white abstract 8; and the nearly completely white Chinese-style landscape (6). It must be said that her figuration when visible quite realises her needs. (Rothschild Gallery, Haifa). □ *E.H.*

Misplaced persons

Gil Goldfine

WITH "Six Israeli Artists from Arab Countries," the search for group show labels has plumbed the absurd. Having received the invitation, appropriately decorated with a distinctive Islamic arch containing Hebrew and Arabic texts, I anticipated a creative consortium devoted to analyzing current political problems, or a coordinated stab at Israel's gnawing ethnic social gap dilemma.

Instead, and with great disappointment, I found the gallery hung with the personal emblems of each participant (Beni Efrat, Pinhas Cohen-Gan, Zigi Ben-Haim, Kochi Doktori, Ya'acov Bihanani and George Chemeche), works that merely renewed my association with current styles or past performances. Indications of ethnic origin were totally absent; the slightest sign of soul-searching was nonexistent. To compound the issue, the six artists did not even present a united artistic front; and the fact that most are now residents of New York City is in no way pertinent to the work on view.

I contend that the gallery has exploited the current political climate to enhance an old package with an enticing ribbon. It also makes one think that the artistic scene has stagnated, if tired old faces must continually be lifted or disguised with fancy make-up.

To carry the concept one step further, the Gordon could show "Israeli Printmakers from the Balkan States," "Sculptors from Italy" or "Jewish Painters from Iceland" — and not stop until all geographical possibilities are exhausted.

On the other hand, if the six artists in the current exhibit have gathered to indicate their disappointment with Israel's class structure and the meager opportunities it has afforded them, and if most of them have chosen the "Big Apple" as an alternate place to work, why don't they say so loud and clear? Let the true group emotions be known — write a blistering manifesto, scribble and attack on a sheet of scrap paper.

Instead, George Chemeche, in a short press release, is poetic and not to the point. One must read between the lines and muster up assumptions to get at his honest feelings. Chemeche seems to be proud that he and his associates have not turned out to be little Zaritskys producing "Jewish" and "Zionist" art, but have, by leaving the country, been able to find themselves on the sidewalks of New York.

Chemeche cryptically ties New York's artistic atmosphere to freedom of action and thought, a condition that, through inference, does not exist in Israel, and one that ignited within the fellowship recollections of their birth places (Iraq, Morocco, Lebanon) and a glorious history from the Assyrians all the way to Andalusia. Curiously, these retrospective thoughts have led them to "fresh and serious" personal expressions. I, for one, find the entire premise ludicrous, and in relation to the art being shown, sadly unqualified.

However one cannot condemn an artist for seeking his fortune in the major leagues. To swim or flounder where the action is, is to learn and absorb from others. But relocation for socio-political reasons doesn't guarantee success: in some ways it can be looked on as an abdication of responsibility, albeit an understandable one.

Cultural centres lose their gloss. Times change, economies falter, styles and leadership wax and wane. Paris was, New York is. But how long and for what reasons?

Instead of all the polemics, George Chemeche and friends, might come home and help Tel Aviv flourish and become something special for the arts. (Gordon Gallery 1, 29 Gordon, Tel Aviv). Till Sept. 14.

BASSON'S orphistically painted reliefs and polished aluminum sculptures are immature "baby" Agams. Although these offspring contain the same basic features as Agam's work, they are poor heirs to the throne. Dull, inconsistent and crudely

Gerard Marx: composition in photo paper and wood (Russ Gallery, Tel Aviv).

crafted, they are often bombastic in their attempt to forge. Not only has Basson stolen poorly; it appears that he hasn't the slightest notion of what the Agams, Vasarelys, Sotos, Rickeys and Calders were about when they dealt with optical or kinetic affects. Back to the drawing board! Shinar Gallery, 32 Pinsker, Tel Aviv). Till Sept. 15.

GERARD MARX'S small abstract, wall installations, while being totally conceptual in nature, are absolutely aesthetic in substance. Their intellectual inspiration in no way restricts the sensitivity and feeling for art basics. In short, they work.

After producing photogramic images (the placing of an object directly on photographic paper and exposing it to light results in a neutralized "shaped translation" of the three dimensional form) of rough lumber, Marx attaches these weathered planks and beams to the flat bromide print. The resulting combination and warm grey wood against the ebony black and soft-edged, white photo creates extremely pleasant textural contrasts. The varied surfaces are further contained by being arranged into strict geometric compositions that border on mathematical programming.

For all their simplicity and modesty, however, these works seek to define, in a symbolic way, diverse artistic problems. Ambiguous versus definitive vision, the tempo of natural and scientific order, visual extremes of a given material or volume and the abstracting the already abstract are only a few of the possibilities that Marx examines. Whatever his motive, Marx has not lost sight of the challenge of creation and in no way has he over-indulged his scholarly objectives. (Russ Gallery, 19 Gordon, Tel Aviv). Show closed — individual pieces on view.□

هكذا من الاصل

THE JERUSALEM POST
30 YEARS AGO

The U.N. Mediator, Count Bernadotte, came out with a rare attack on the Arabs for breaking the truce — because of the killing of the U.N. Observers. Tension mounted between Israel and the U.S. State Department, because the Americans supported Bernadotte's proposal that Jews of military age should not be permitted to immigrate to Israel during the truce. At home, Finance Minister Eliezer Kaplan proposed to double the income tax rate.

The Jerusalem Post was known as The Palestine Post until April 13, 1950.

Jerusalem, September 2-8, 1948

THE PALESTINE POST

THIS FEATURE IS PRESENTED BY THE JERUSALEM POST AND BANK LEUMI LE-ISRAEL AS A SERVICE TO THE PUBLIC

Column One
By
David Courtney

THE politics whirl round and round: if one could only get away from it for a moment and see the thing as it is. The soldier squints through the barrel of his rifle to make sure it is clean, lights a cigarette and leans in tedium against a wall. Trucks roll drunkenly through the creamy dust. There is the sound of aeroplanes like the buzz of a monstrous swarm of bees; and from time to time the sun's light ricochets off the polished steel of a gun. It is a matter of politics. The politics whirl round and round as on some devilish roulette board; and everything depends on whether the ball rolls black or white. The soldier leans back in tedium, the citizen bends forward in anxiety: or stands with his water-pail in the streets of Jerusalem — that kind of thing.

IT'S all right for the children. They put a pair of skates on their feet and sail up and down the smooth road, until they are old enough to be sent off somewhere to learn how to handle a sten. If the dancing ball on the roulette table halts in this place or that, you never know, the children who have learned how to handle a sten may have to go out behind the soldier who squinted through the barrel of his rifle and leaned back in tedium. It is a matter of politics. One doesn't dare to get away from it for a moment and see the thing as it is.

TIME is short. A man only has so long to live and then it is over. It is all very well to talk of the future generations; and the man will fight for them and the idea and the pledge and have no time to sit in the affectionate dusk with his family: only to squint through the barrel of his gun: while the tractor rusts.

(David Courtney was the pen name of D.R. Elston, who came to Palestine during World War II from England to head the Political Warfare Executive's radio station in Jerusalem.)

Aubrey Eban prepares his brief for the government.

Foreign policy shaped

HA'KIRYA, Sunday, September 5 — Now that Mr. Aubrey Eban has laid his report before the Government, which has also had the benefit of detailed advice from Mr. E. Epstein, its representative in Washington, it is expected that Israel policy in relation to the truce, and such questions as Jerusalem and the return of Arab refugees, will be defined in readiness for the Assembly meeting at Paris. A full consultative meeting awaits the recovery of Mr. Epstein from a slight illness.

Great care is being taken in the preparation of the Israel case regarding the refugees, whose plight and claims will be diligently and harrowingly kept to the forefront of all Palestine discussions by Britain, the Arab States, and possibly the Mediator.

It is pointed out here that while the refugee problem is a serious one for Trans-Jordan and the Lebanon, the burden on Iraq and Egypt, who are expected to make the most fuss, is relatively light. A large proportion of the refugees in Egypt are well-to-do Arabs who are spending their money freely in Cairo and Alexandria.

At the same time, the Israel Government is not unmindful of the tragic conditions in which tens of thousands of Arabs are being forced to live as the result of a war due solely to aggressive action by the Arab States in defiance of an international decision. The Government of Israel is expected to maintain its stand on this question, according to which the refugees must be dealt with within the general framework of total peace negotiations.

It is not expected that the Arab States will make much headway towards a unified policy between now and the meeting of the General Assembly. The plan for overall unification of the Arab armies has failed to reach even the level of the formula on paper, which is as far as the Iraqi-Trans-Jordan arrangement appears to go.

The marriage broker in the Amman-Baghdad negotiation appears to have been Riad Es-Solh of the Lebanon, who was charged by the League and its British advisers to do something of the sort as a check against King Abdullah's separative tendencies. Failure to bring Egypt into the scheme, except under Egyptian central command, may deprive the whole development of even its paper value. After all, Iraq and Trans-Jordan are parties to a supposed treaty of unification concluded in 1946; and as to the value of plans for a supreme command, King Abdullah was declared commander-in-chief of all the Arab armies on May 15.

In fact, every Arab State has gone its own way from the start, and there is no evidence suggesting any change tending towards unity.

Mediator blames Arab irregulars

RHODES, Monday, September 6. (AP). — Count Bernadotte told the U.N Security Council today that Saudi Arabian "irregulars" under Egyptian command "brutally murdered and robbed" two unarmed French observers on August 28.

They were killed by unprovoked gunfire "after they had descended from their small U.N. plane at an airfield near Gaza," Bernadotte reported. He added:

Captain Jeannel, who was piloting the plane, was killed on the airfield, while Colonel Queru was knocked unconscious and mortally wounded. He died on his way to or immediately on his arrival at a nearby Egyptian military hospital.

Personal possessions, including clothing and jewellery, were taken from the bodies of the victims before Egyptian regulars gained control of them and removed them from the airfield.

Bernadotte stated that because of a communications breakdown, the Egyptians did not receive the message warning them of the U.N. plane's arrival 24 hours in advance. The plane flew through a zone "prohibited to U.N. planes by the Egyptians" and was subjected to 15 to 20 anti-aircraft shells which were not very accurate. The plane landed under full control. The report continued:

The two officers leaving the plane were attacked by Saudi Arabians to whom the Egyptian Army had entrusted the guarding of the airfield. Holes in the plane were from a horizontal trajectory, and there were no bloodstains inside the plane.

Bernadotte declared that "an element of responsibility admittedly rests on the U.N. truce supervision machine" for not ascertaining whether the Egyptians had granted clearance for the U.N. plane to land.

He added that the fact that the Egyptian commander immediately replaced the Saudi Arabians with Egyptian regulars "is in itself an admission of this serious reponsibility."

He also noted that "five Egyptian regular troops suffered gunfire wounds in the course of rescuing the bodies of the victims."

"I have formally notified the Egyptian Government of their responsibility in connection with this outrage and that appropriate redress is expected."

'Deliberate act,' says Count Bernadotte

HAIFA, Monday, September 6. — The destruction of the Latrun pumping station "was a deliberate act, and as such constituted a flagrant violation of the terms of the truce," Count Bernadotte has cabled to Lake Success.

He added that the act was perpetrated by Arabs, possibly irregulars.

He also declared that every effort was being made to repair the station and ensure future operations.

Readers' letters

To the Editor of The Jerusalem Post

Sir, — The explanation which Th. F.M. gives for the derivation of "Latrun" in one of his articles in *The Palestine Post* is incorrect. It is not derived from the Greek "Toron" meaning tower, but rather from a Latin expression, "ad lateram," meaning "at the side of" or "next to."

In medieval Latin the word was shortened to Lateran and later to Latrun. This was the usual name for the quarter "next to" a castle or cloister.

However, the conclusion of Th. F.M. that Latrun has always been a fortified place of strategic interest is, despite the etymology, definitely correct.

Yours, etc.,
DR. PAVEL WEINSTEIN
Haifa, August 27.

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The Weekend Dry Bones

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